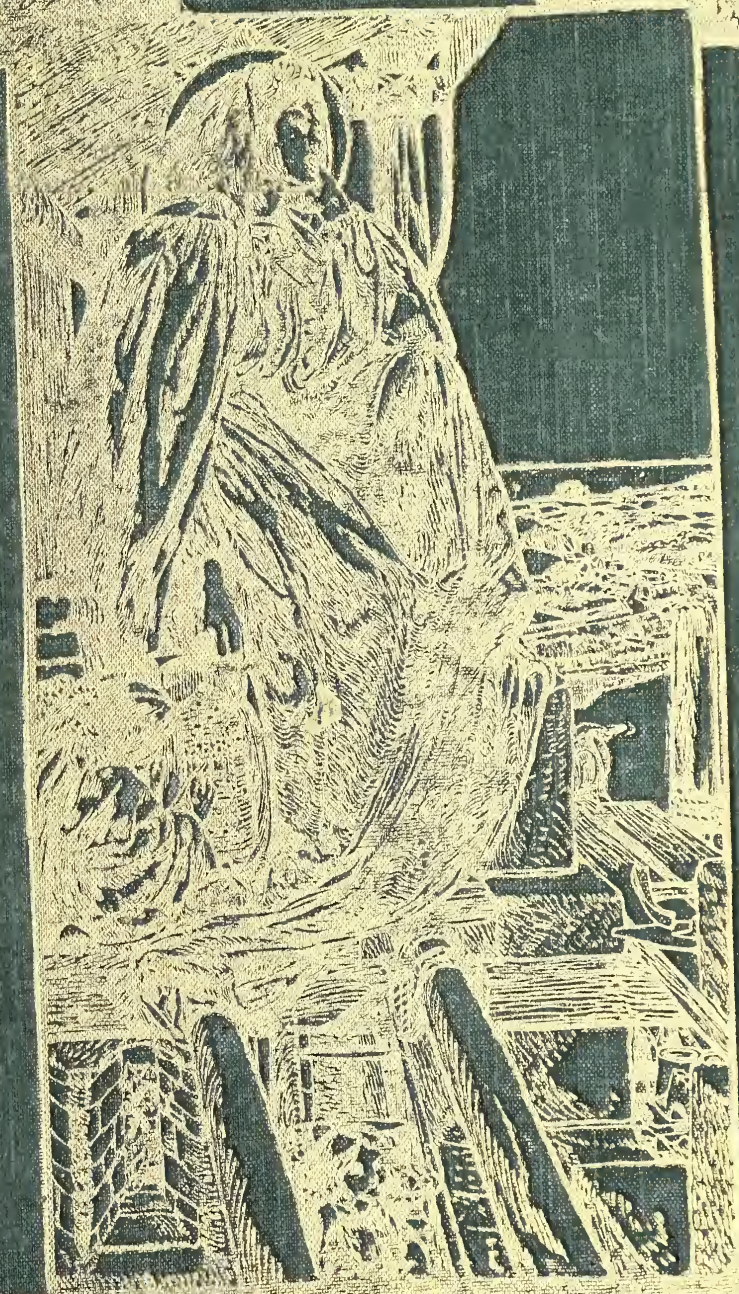
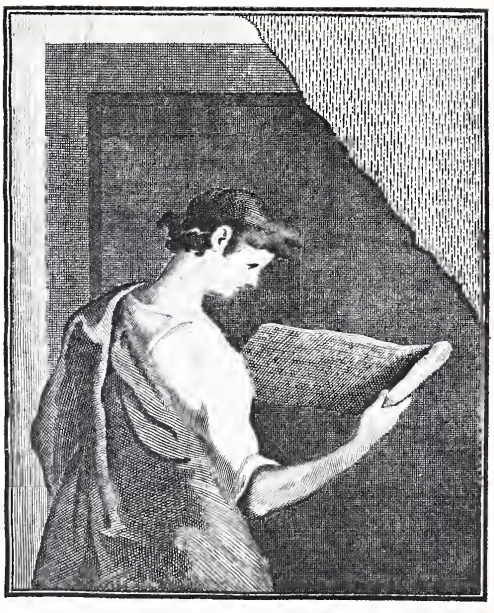
THE ARCHITECTURAL REVIEW



VOLUME

JULY-DEC.

EFFINGHAM HOUSE ARUNDEL ST. STRAND. LONDON



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THE ARCHITECTURAL REVIEW: FOR THE ARTIST & CRAFTSMAN.

VOLUME EIGHT.

JULY-

DECEMBER, 1900.

LONDON: EFFINGHAM HOUSE, ARUNDEL STREET, STRAND, W.C.

PRINTED BY
SPOTTISWOODE AND CO. LTD., NEW-STREET SQUARE,
LONDON

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THE NEW SESSIONS HOUSE FOR THE CITY OF LONDON: SELECTED DESIGN: E. W. MOUNTFORD, F.R.I.B.A., ARCHITECT.

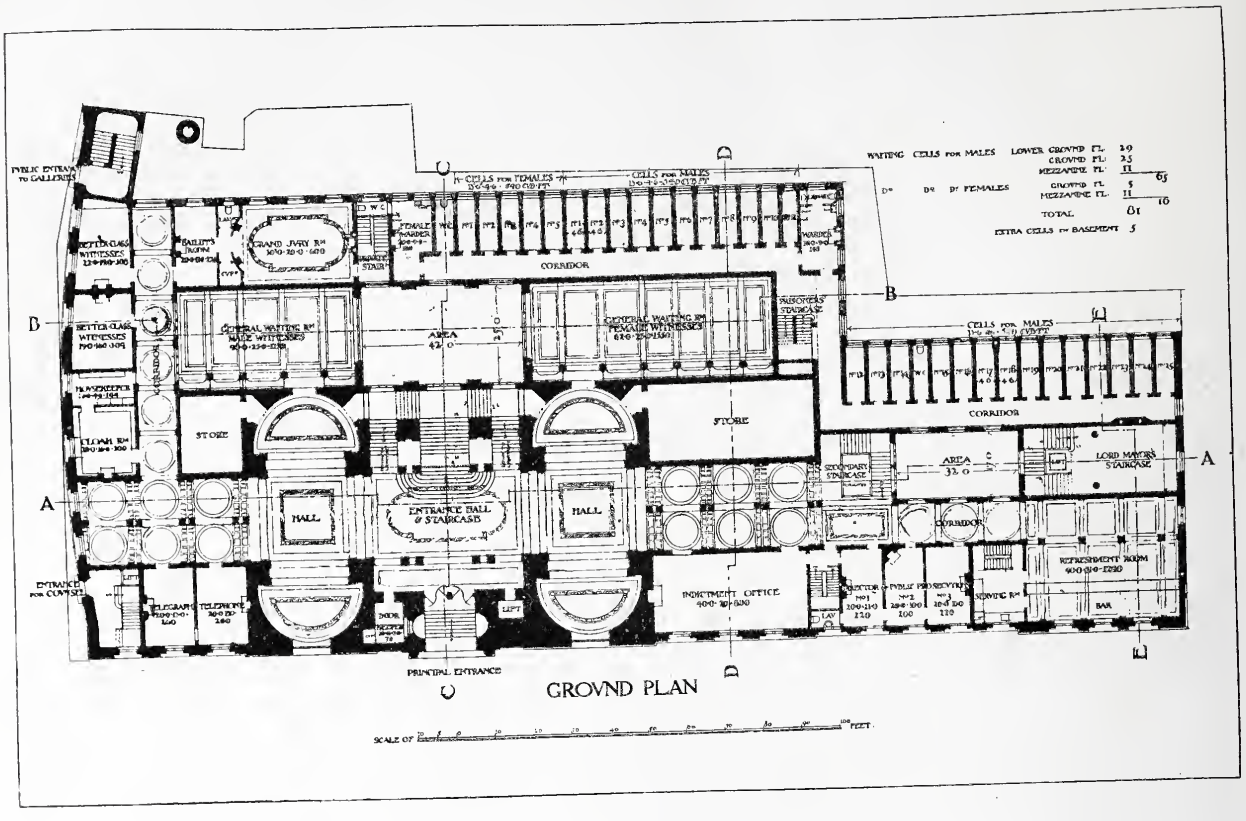


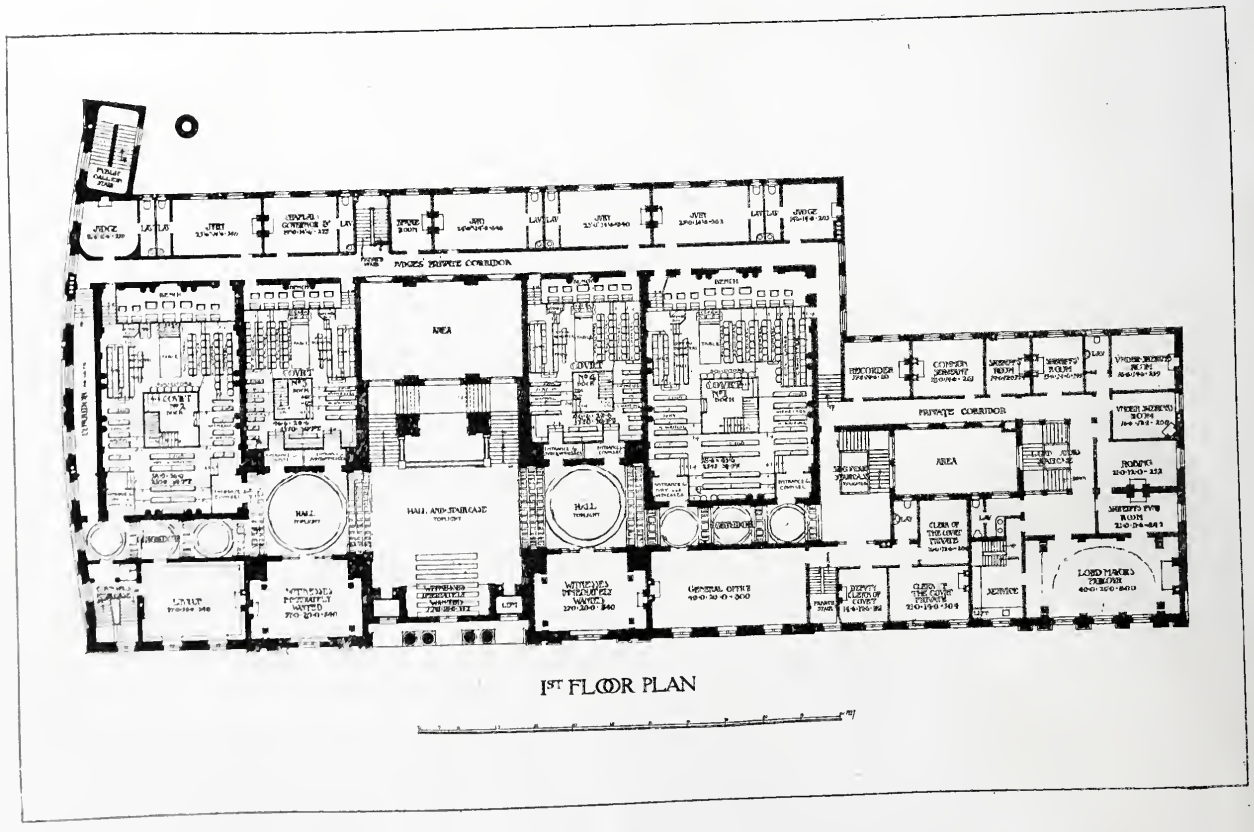
SELECTED DESIGN : ELEVATION : E. W. MOUNTFORD, ARCHITECT.

THE NEW SESSIONS HOUSE FOR THE CITY OF LONDON.

IN considering these designs before us, and endeavouring to ascertain how far they fulfil the true ideal, the artistic expression of the motive of a building, we must bear in mind the one great limitation under which they have been produced — the inappropriate and insufficient site. To produce a fine building the first external essential is a fine site on which it may develop itself and take its natural and characteristic form in the same way as does a forest tree. In a confined situation the one can no more attain to its perfect form than can the other. Surely, for a building of this supreme importance, in the wealthiest city in the world, an isolated site might have been found; and doubtless it would have been found had the Corporation realised its absolute necessity from the artistic, and its great desirability from every other, point of view. But, as matters are, we have to realise at once that on this site it was almost impossible to produce a complete artistic conception—an organic creation. The failure to do so, therefore, must be considered as equally the fault of the Corporation and of the architects. But, while making every allowance for this almost fatal limitation, we must at the same time acknowledge that there is much that could have been done that has not been done.

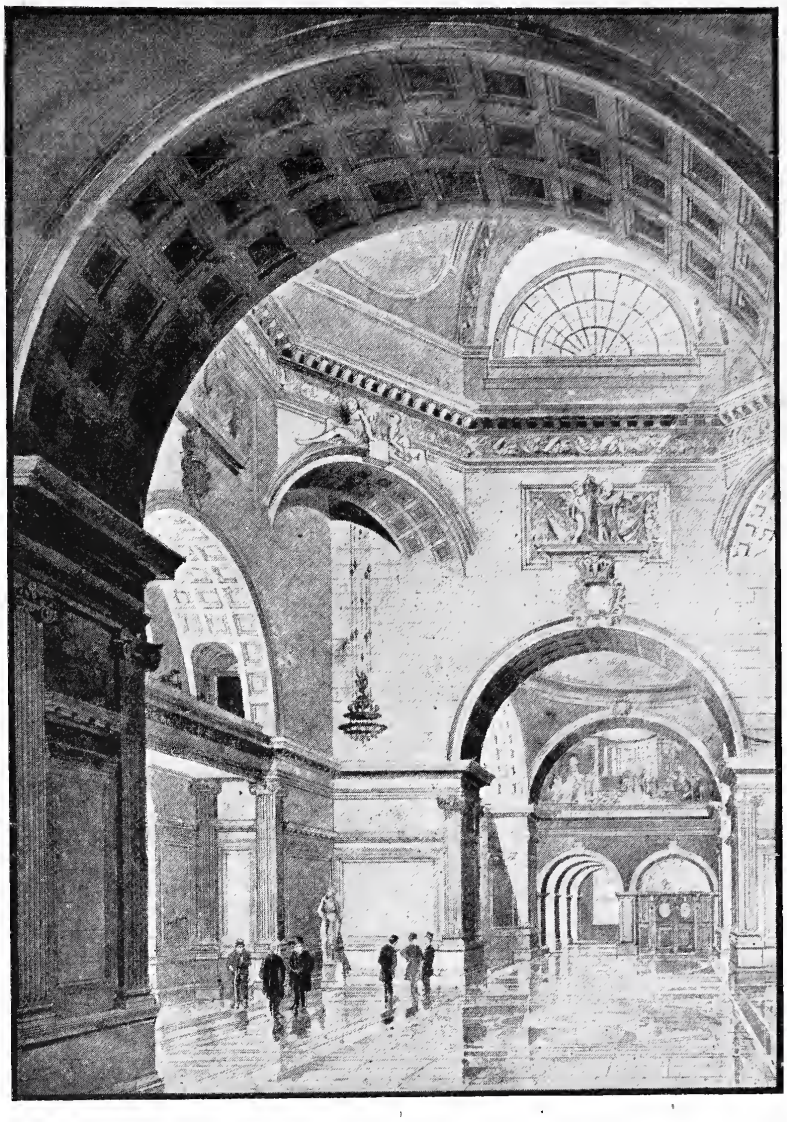
The forest tree, though planted in uncongenial soil, amidst confined and unsuitable surroundings, will yet develop and preserve its special nature and characteristics, and suggest at least something of its perfect form and symmetry; and however dwarfed or distorted the form may be, we can at any rate tell at a glance what it is, and name it as an oak, an elm, or an ash. So is it with a building; however cramped and distorted the site, at least we should be able to tell at a glance what it is, and know its purpose. And beyond this it should—and, if rightly handled, it could—give us at least an idea of its perfect and organic form: some suggestion of a fine and characteristic structure. Thus the question arises, Do any of these designs look like a Sessions House? Have they the special character which should stamp such a building, so that it may be known at a glance for what it is? We think not. And if this be so, how can they possibly possess any artistic expression or value whatever? How can they convey to us the peculiar sentiment of the subject? In what way do they appeal to the emotions?





THE NEW SESSIONS HOUSE: PLANS OF THE SELECTED DESIGN BY E. W. MOUNTFORD, F.R.I.B.A.

The man who passes in the street would but say to himself, "This is a costly and imposing building," and would pass on, vaguely wondering what it is. But we do not vaguely wonder what Lincoln Cathedral is, or Newgate Prison—we know, and know instantaneously; we feel at once this natural and characteristic sentiment, understand what the artist wished to say, and feel as he wished us to feel. This is the power of art. Let us, then, examine the nature of this scheme, and see what it is that was to be done. The worship by mankind of the idea of Justice, and our recognition of the necessity for the maintenance of law and order, have found expression in certain ceremonies, for the due performance of which certain buildings are necessary, buildings in which justice shall be administered and law vindicated. The first essential is, then, the court itself—the sanctuary of the Temple of Justice, the principal and dominating feature of the whole building, the nucleus of all the rest. Grouped round, and dependent on, such nucleus, lesser rooms are needed for the use of those who take part in the administration of justice.



NEW SESSIONS HOUSE: INTERIOR OF HALL:
E. W. MOUNTFORD, ARCHITECT.

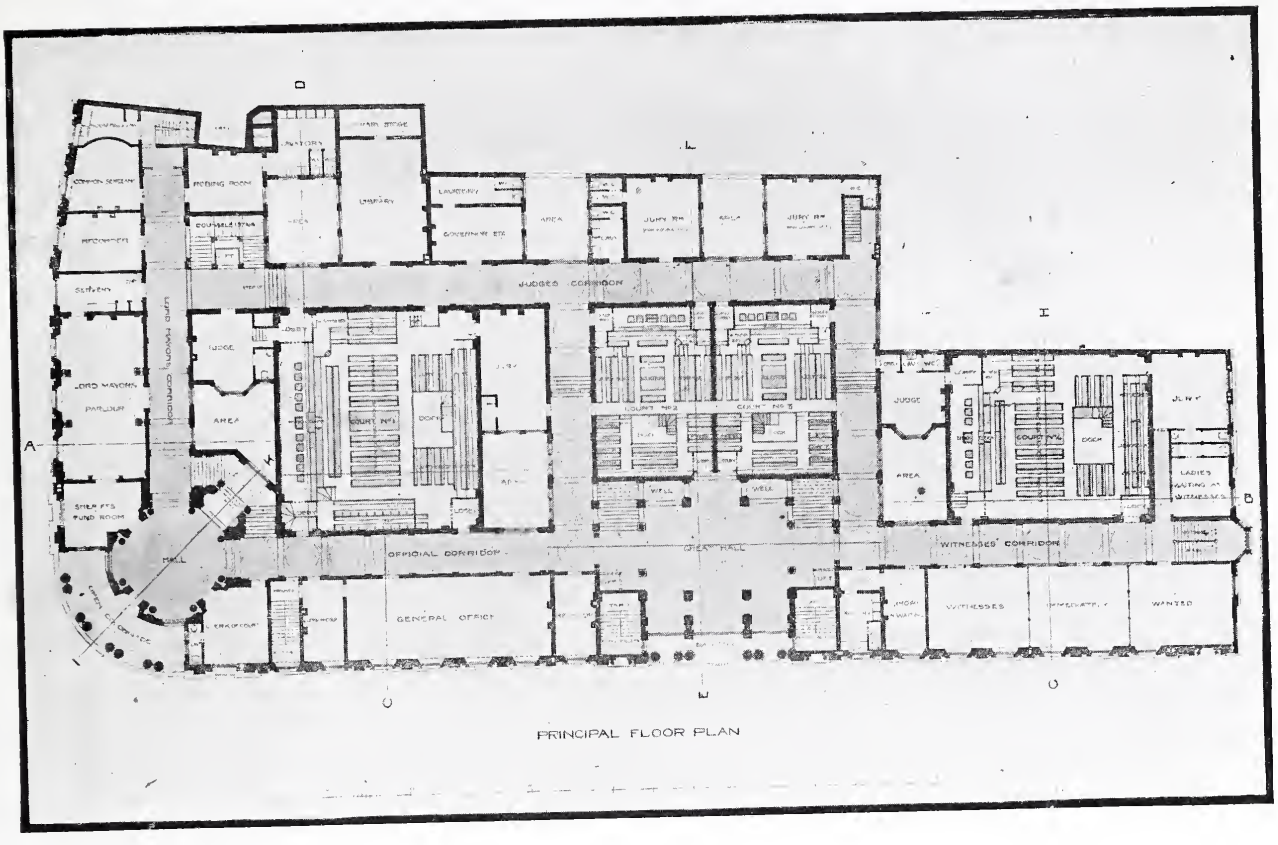
What, then, is the method of the architect? He first makes himself acquainted with the nature and meaning of the ceremony, studies the requirements of the proceedings that depend on it, and observes the amount of space, and the space necessary, for its due performance. He then gives the hall the size and form and lighting required for this special purpose, roofs it in the manner most suitable, and so obtains a structure, every feature of which is dictated by the nature of the ceremony which takes place within—a structure which has grown round, and out of, the ceremony and its originating idea.

Then around this hall he places the lesser rooms, arranged in such a way as to facilitate the proceedings in the court. Judges, advocates, witnesses, and jury each have their appointed stations in court, appropriate to, and symbolical of, the part they play in the ceremony—the criminal face to face with his judge, between them the advocate. These arrangements dictate the positions of the various retiring and consulting rooms, so that every room, corridor, or hall attached to the main court has its position suggested and governed by the nature of the ceremony which takes place in the court. Every subordinate room being, then, given the size and shape dictated by the subordinate proceedings which take place within it—the robing of the judges, the consultation of the advocates—a group of halls or rooms is obtained, which, by its arrangement, structure, grouping, and outline alone—apart from any question of style, of detail, or ornament—will express the nature and character of the functions which the building is designed to discharge. Anything added to this plain, bare structure is simply to satisfy and express the needs of construction, and to draw out, heighten, or accentuate the expression and the sentiment which is already inherent in the main structure, in the grouping and arrangement of its large masses.

In this case we have a group of several courts—one principal court, with three lesser ones. It seems to us that this principal court should



NEW SESSIONS HOUSE: DESIGN BY JOHN BELCHER, A.R.A.



PRINCIPAL FLOOR PLAN OF DESIGN BY JOHN BELCHER, A.R.A.

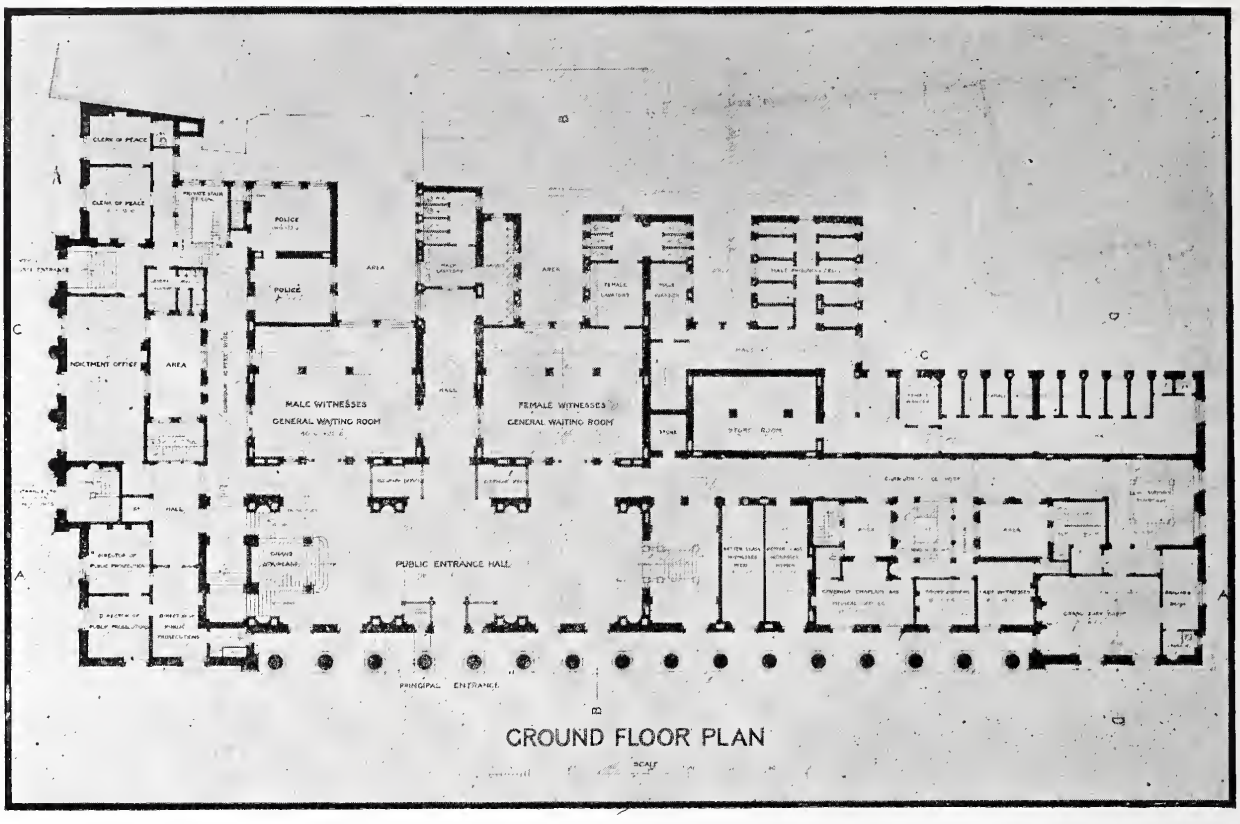
naturally take the principal position as the central feature of the whole scheme, with the lesser courts grouped around it—as the sanctuary of a temple with its surrounding cells and subordinate altars. Or again, the courts might be arranged in accordance with each one's relative importance, around a large central hall, which would gather up and express in itself the dignity and character of them all, and form a central dominating feature.

The grouping of these courts in accord with the sentiment of the subject must be largely a matter of personal feeling—must give scope for individual inspiration and imagination. But there seems to be no feeling at all shown in these plans; they seem contrived simply in the spirit with which one solves a puzzle into which human feeling does not enter. And if the plans are lacking in imagination and artistic feeling, so must be the outward appearance, for any attempt to invest an inartistic plan with dignity or interest by the introduction of features which do not grow out of it naturally leads inevitably to affectation, insincerity, shams, and vulgarities of the worst description.

Here it is that the worst feature of these designs is to be found. Hardly one of them accurately and sincerely expresses its internal arrangements. It may not be given to all of us to be great artists, to be able to grasp and model a scheme like this, and draw forth and completely express its exalted sentiment, its poignant human interest; but surely, if we are human at all, we must feel these things to some extent—even the most respectable of us—and, at any rate, we can be sincere and show a little common-sense.

Take, as an example, Mr. Brydon's design or Mr. Hare's, or, in a less degree, any one of them. If we say that such plans are inartistic, unimaginative, and unworthy of the dignity of the subject, we are only repeating what these gentlemen seem to admit on their drawings. They themselves evidently think no better of them than we do, or why do they take so much trouble to hide and disguise them behind sham elevations, which have nothing whatever to do with the case? If these courts, with their entrances and surroundings, are grouped in an imaginative way, why not let us see it? The natural effect should be fine and poetic. Why disguise a great creation? Why hide one's light under a bushel?

As it is, which of the two is supposed to express the subject? Which are we to admire—the plan or the elevation? It is impossible to admire both, for they contradict one another, with the result that we admire neither. We can only presume that these fanciful elevations have been introduced because their authors thought that this is how a Sessions House should look. We can imagine no other reason for their existence. But how is it



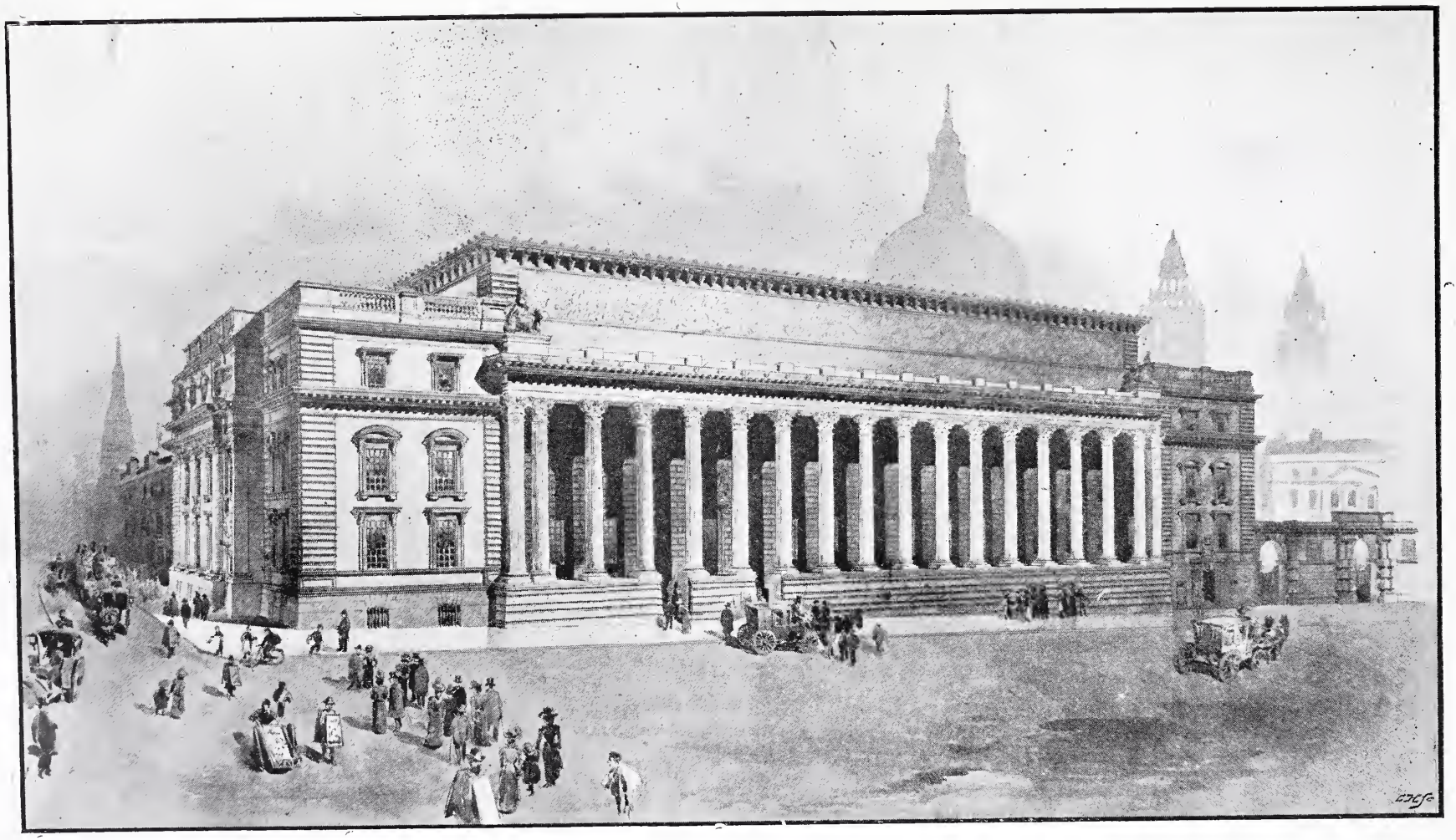
NEW SESSIONS HOUSE: PLAN OF DESIGN BY J. M. BRYDON, F.R.I.B.A.

possible to have any correct idea of what this Sessions House should be like until we have planned it and arranged it, and so found out? It is not a question of what any particular architect thinks or fancies this building should be; it is a question of what the building, by its own inherent nature and qualities, is and must be.

Did space permit there is much that ought to be said of arrangements and features which are not the natural expression of the necessities of the case, and which therefore tend to confuse and stifle all true expression, and detract from, instead of adding to, the interest and charm. We see them in Mr. Belcher's design, where he has introduced an angle feature entirely out of character with the building, where the Old Bailey front is treated in a way that gives us a false idea of the size and shape of the building and site. The same defect is found in Mr. Mountford's design, which shows a curved front simply for effect, and pediments placed in misleading positions. In Mr. Baggallay's and Mr. Florence's, the way the frontages are broken up and grouped is open to the same objection.

For these reasons it seems to us that the lack of feeling, of artistic expression, and characteristic sentiment, so evident in these designs, is due, to a great extent, to an equal lack of right method, and contempt for, or ignorance of, principle. Instead of confining themselves solely to the task of producing a simple and expressive building, the designers seem to have been thinking of other things—Somerset House, Newgate Prison, Michael Angelo and his library at Florence—and have warped the natural forms and shapes of this building in order to apply certain conventional forms or features, which they happen possibly to admire, in their right places. This is the attitude of mind of the amateur, and it is unhappily eminently characteristic of the modern architect. But, beyond this, we cannot but feel that this subject has been taken up without any realisation or appreciation of its supreme possibilities. Here is a theme teeming with human interest, vibrating with human misery and despair; a theme for the pen of Dante; and we find it taken up in a cold, correct, professional way; with a blameless air of conventional propriety; with the lack of grasp, and the sentimentality of the dilettante; in the spirit with which a surveyor would value for a mortgage, or an auctioneer sell a bag of potatoes; without enthusiasm or sympathy, insight or imagination.

And if there is one thing more than another that adds to our regret, it is that, to find room for this lifeless and meaningless structure, we shall have to destroy one of the very few characteristic and expressive buildings that London possesses—



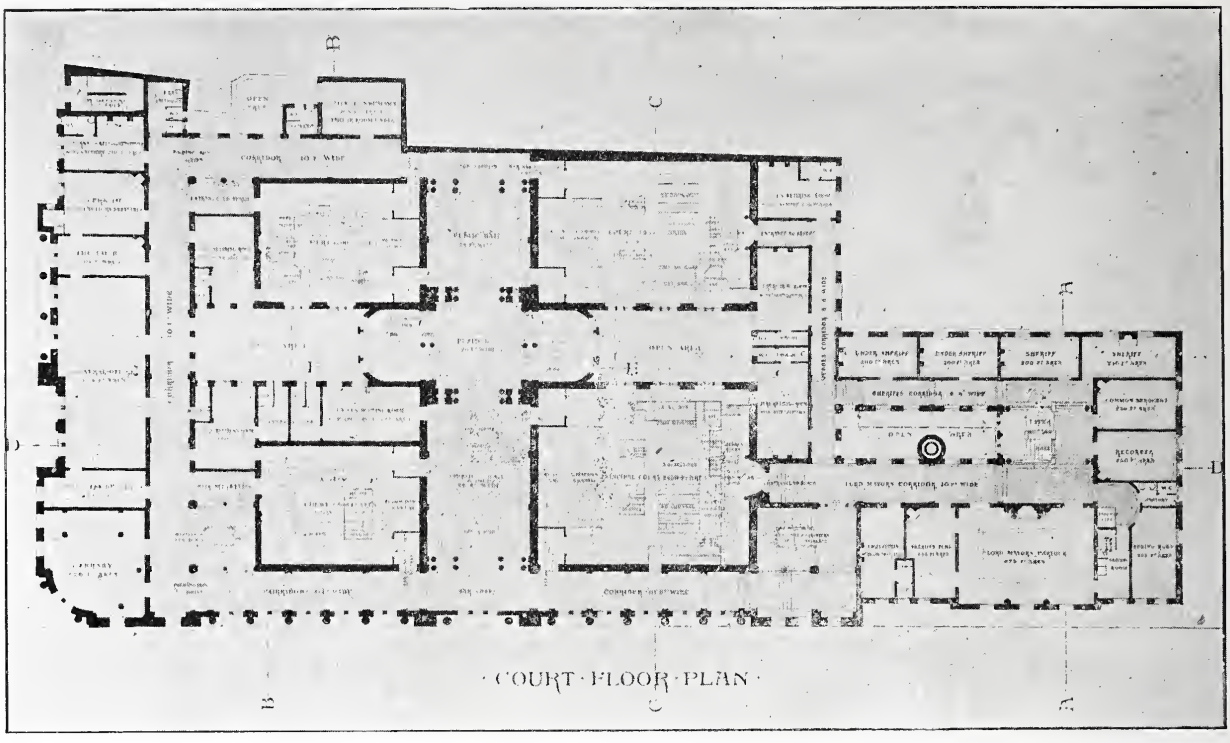
NEW SESSIONS HOUSE: DESIGN BY J. M. BRYDON, F.R.I.B.A.



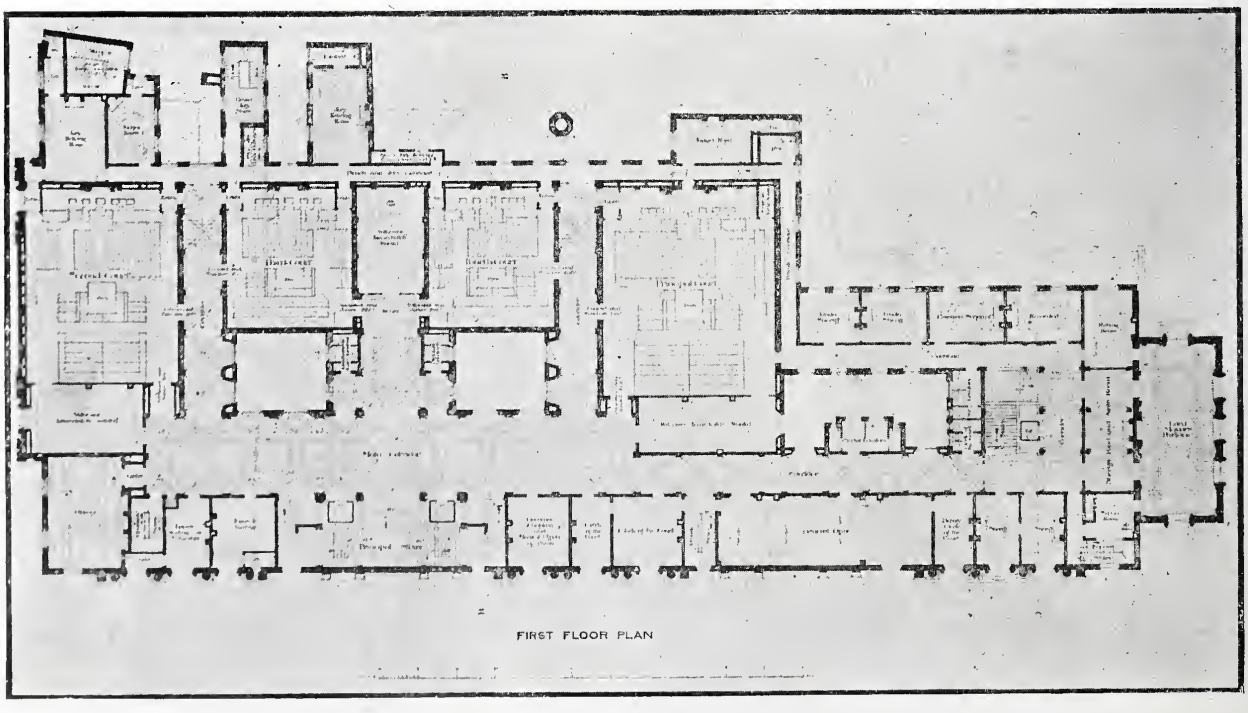
NEW SESSIONS HOUSE: DESIGN BY H. L. FLORENCE, F.R.I.B.A.



NEW SESSIONS HOUSE: DESIGN BY
F. T. BAGGALLAY, F.R.I.B.A.



NEW SESSIONS HOUSE: PLAN OF DESIGN
BY H. L. FLORENCE, F.R.I.B.A.



NEW SESSIONS HOUSE: PLAN OF DESIGN
BY F. T. BAGGALLAY, F.R.I.B.A.



NEW SESSIONS HOUSE: DESIGN BY H. T. HARE, F.R.I.B.A.

the prison at Newgate. Mr. Mountford informs us, in his report, that the courses of stone in his design are made the same height as those of Newgate, so that such of the stones as are sound can be re-used in his building. Apart from the flood of light which such a remark throws on the attitude of mind in which this design was conceived, we think Newgate is deserving of a better fate. It should, of course, be left to stand where it is. We have no right to destroy historic documents and works of art of this value, except under pressure of dire necessity; and a site for this Sessions House could be found elsewhere. Why not at Christ's Hospital?

We regret that we cannot congratulate the City of London on the acquisition of a work of art, a building which should impress on the citizens, day by day, the value of Law, the worth of Justice—thus preaching a sermon in the street as effective as any in St. Paul's. The most that can be said is that it will have a convenient building, in which, we have no doubt, the business of the suppression of criminals may be carried on, as usual, with promptitude and despatch.

And this—Heaven help us all!—is possibly all they want.

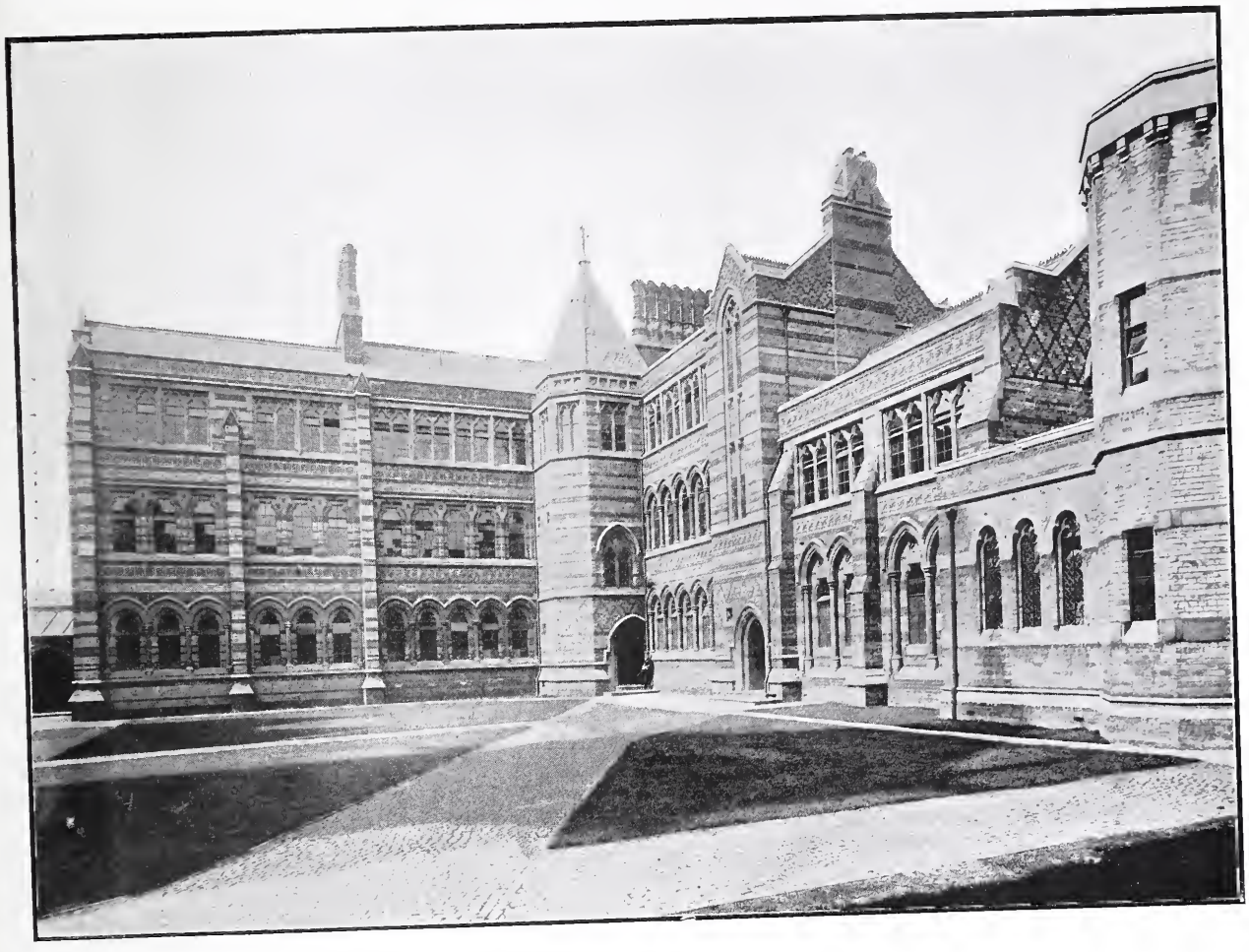
THE DISADVANTAGE OF POSSESSING ORIGINALITY.

THERE are those who are blessed with originality; there are also those to whom the possession of that quality is a curse and not a blessing. Under the conditions which govern the demand for works of art in the present day, a success in any direction which is hailed by the happy maker of it and his friends as the beginning of a competence, is really the commencement of slavery; the bitter bondage of being forced to repeat himself for the rest of his life under penalty of losing the means of living. For every fresh patron requires a "characteristic example." The man whose originality is colossal is generally able in the end to impose his own conventions upon the public, and make it accept whatever he chooses to give it (if, indeed, he escape starvation while the battle is undecided!); but such men are rare, and even they only succeed by dint of repeating themselves, if not in subject at least in treatment, to a considerable extent. Now, the thing which is really interesting to the capable designer and craftsman is the discovery and conquest of something fresh, the solving of fresh problems, and the satisfying of fresh requirements, or the turning from one delightful form of art work to another as delightful, and back again. It is rather the fashion now to stigmatise such men as "Jacks of all trades;" in the happier times of the Early Renaissance they were hailed as masters, being able to strengthen and broaden their grip upon each form of design by what they knew of the requirements of other processes and materials. It was then realised that the more many-sided the man the more distinguished the work produced from each side was likely to be; while the modern view is that the best work is produced by specialists, and that they only can know enough to ensure success in each subject. The man of some, but not immense, originality is at present in this unhappy position: he is not satisfied to produce the ordinary market stuff for which there is always plenty of demand—at a price; his ambition leads him to wish to do better, and in the endeavour he spoils his chance of selling his productions by importing into them qualities which may be incongruous perhaps to modern opinion, but to him are the salt lacking which his work is worthless.

While the mediaeval craft guilds had features which were not altogether admirable, they did most certainly make life happier for the men of some originality, who, working in the main on the same lines as their fellows, had the opportunity of varying and often improving portions of their work. They might not be capable of conceiving an entirely original scheme, but that once given by some master mind, they could work it out with freshness and vitality; whereas now a man in a similar position, with any feeling for design, has the choice of copying some patterns over and over again till his soul loathes the whole business, and his disgust shows in the character of his work, which he may be able to sell or may not; and in the former case, again, the demand comes for the repetition of his idea, the weary round which the truly artistic craftsman finds so sickening.

It is also distinctly disadvantageous to the general progress of Art that the smaller talents should be wasted in this way. The opportunities for great works occur but rarely: the chance of expressing his conception on a large scale, without restrictions, comes to a man, however gifted, but seldom in his life; but the smaller things, in which the smaller talent might be employed, are constantly used, and under happier conditions might provide stimulating work for hundreds whose interest in their craft is now limited to the consideration of how much its practice will bring them in on pay night. But this, one fears, would mean an entire reorganisation of our systems of manufacture, which is scarcely likely to take place in our time.

S. S. G.



NEW QUADRANGLE. RUGBY SCHOOL.

WILLIAM BUTTERFIELD: BY HALSEY RICARDO: PART TWO.

THE parish church at Rugby exhibits Mr. Butterfield's attitude as regards existing buildings and their functions very clearly. Owing to the railway and cement works, and to some big manufacturers who have been tempted to the place by the facilities of the former, and the canal, the town has largely increased of late years, and the old parish church proved far too small to house its parishioners It was determined to enlarge it. Mr. Butterfield more than doubled its capacity by adding a new nave and chancel alongside the old building, which became in consequence the north aisle to the new edifice. The old tower at the west end did what it could to take in charge this great increase to its cares of guardianship, but a new tower and spire formed part of the scheme of enlargement, and after some years it, too, was built, and shared with its elder brother the duties of supervision and protectorate.

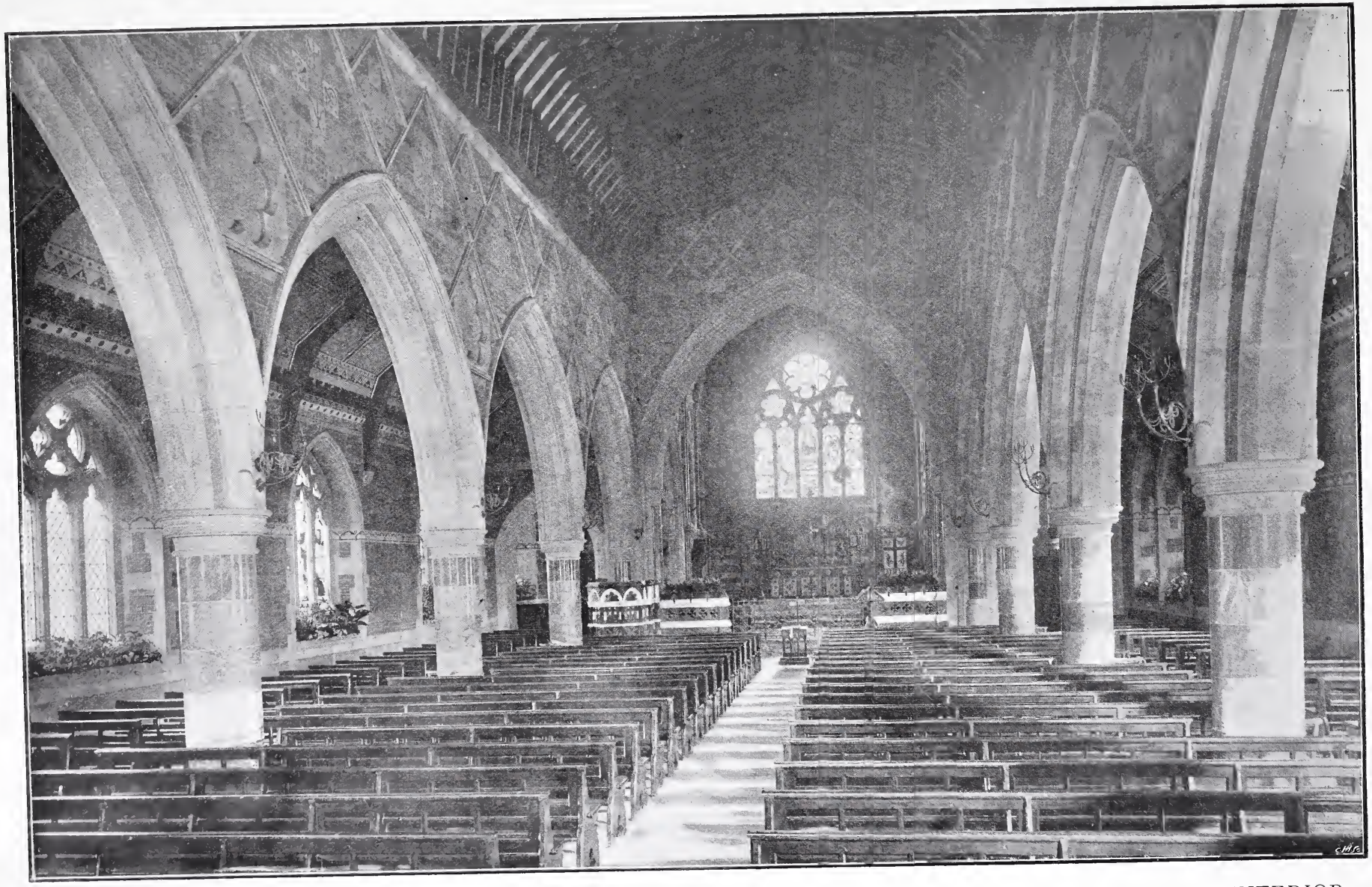
The school buildings at Rugby lead one naturally to think of the college buildings at Oxford. A college at the University is a survival, in some measure, from mediaeval times; it is still the Guild of Arts. As in the trade guilds you could become, say, a master mason, so in "the humanities" you may proceed to the degree of Mastership of the Arts.

This recognition has been shown by Mr. Butterfield, and his treatment of the quadrangles, hall, library, and chapel makes a whole that is almost marvellous in the way it incorporates what is fine and permanent of our own time, and fuses it into harmony with what was fine and permanent, common to all ages, in the past. What a flavour there is in the gateway of the masters and patrons of learning of the old time, and yet how frankly and uncompromisingly nineteenth century it is, in its office and the badge thereof! How well the chapel bulks! Consonant with the faith and the aims of those who brought the college into being. What beautiful detail there is! What a gracious arcade surrounds the base of the chapel! What beautiful windows they are that light it!

The church at Babbicombe puts a milder palette into Mr. Butterfield's hands. There he built and painted in polished and unpolished Devonshire



ALL SAINTS' CHURCH, BABBICOMBE.



ALL SAINTS' CHURCH, BABBICOMBE: INTERIOR.



PARISH CHURCH, RUGBY: INTERIOR.

marbles, and he mingled them with a lover's fondness. The illustrations give, of course, no idea of the beautiful colour effect gained, but they do show the contented happy look the materials have. The tower and spire are radiant with the serenity that comes from a clean conscience, and the porch is fairly bubbling over with humour.

Under the system by which we build now, so much of our work looks tired and apathetic, and there is every reason why it should. It is carried out by men who know almost nothing about the materials they are handling, nor the way they should be laid, and who can take neither pride nor pleasure in their work. Time was when the mason saw the stone that he was laying in the quarry itself, and knew all about its humours and its history. Brought up in the locality and apprenticed to a master-hand, he in turn became heir to the vast fund of experience that had been handed down ever since the stone quarries had been discovered. So, too, the carpenter knew the history of the wood he was planing. He could remember where the tree stood in the park—why and when it was felled, and how long it had been in his timber yard. These men had their feelings, their prejudices; and, grace to them, they took deep interest in what they were doing, and our pleasure to-day in their work is due to the amount of feeling they put into it. But the mason of to-day knows little of the story of the stone that came by rail from miles away. He has no opportunity of watching how, in subsequent years, it behaves in his building; beyond doing, fairly and squarely, his proper quota for the day's work, he has no interest in his job. For him there are no preferences, no contrivances, no choice of stones; there is no scope for individuality; everything has been ordained and determined on the drawings, the man is little more than a machine; he is human in his weariness and his disappointment. And his work reflects these qualities. The more ignorant and unsympathetic the treatment, on paper, of the work to be done, the more languid and disheartened will be the realisation. The man is not asked to erect his masonry from his own knowledge, but simply to do what is shown. It says much for Mr. Butterfield's intimate knowledge of the ingredients of his buildings that his materials do look as if they had come there rightly and found themselves contented in their place.

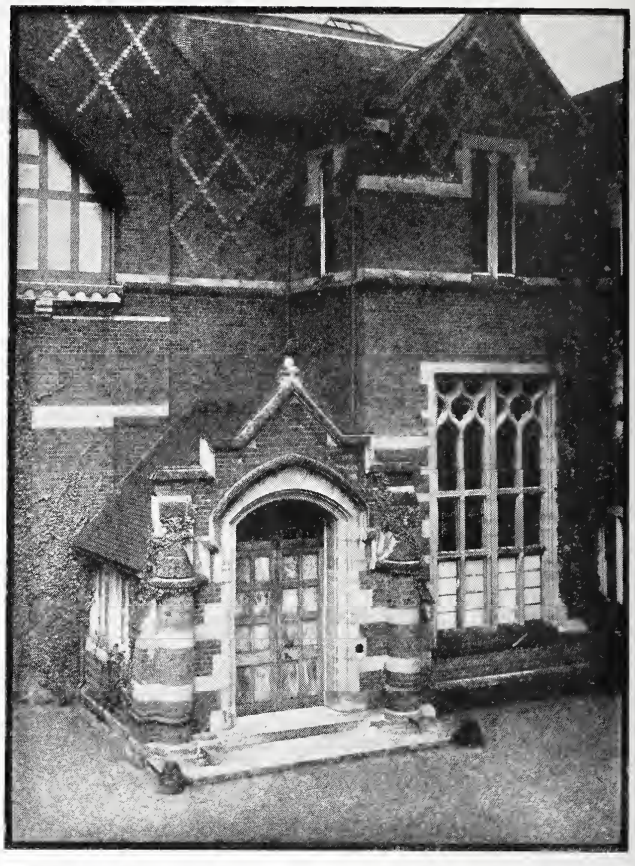


PARISH CHURCH, RUGBY.

Another quality they have due from the same source is their permanence. His buildings look as if they were going to last. They start fresh and new, frankly. There is no suggestion that they are well-preserved specimens of a past age; they start wholesome and sound without any infirmity. There is no pathetic tenderness of failure in the roofing, there's nothing crippled and time-worn about the masonry: there is no slovenliness about the gutters, the flashings, and the down-pipes; everything is trim and yare—a strong contrast to the shallow sentimentality which calls for effects that are endeared to it by associations



HEATH'S COURT, OTTERY ST. MARY :
THE ENTRANCE GATEWAY.



HEATH'S COURT, OTTERY ST. MARY :
THE ENTRANCE.



WINCHESTER COUNTY HOSPITAL.

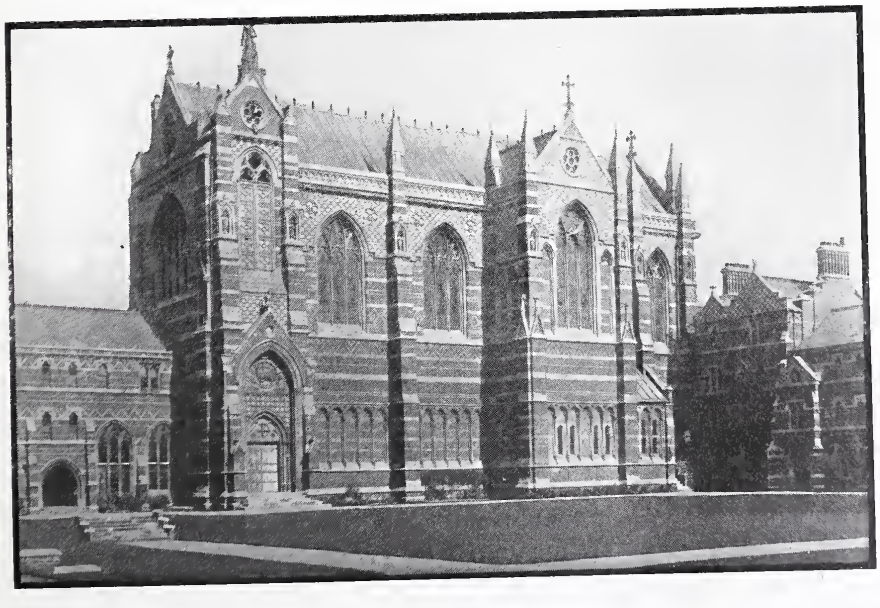
that cannot again be repeated—but the deep sentiment of abiding faith transfuses and transfigures all that Mr. Butterfield touches. He has had a message to give, not an easy one to deliver, nor, in these times of restlessness and doubt, an easy one to receive; but the merit of his building lies in that fact, and in the nature of that message. The resolution to be true and faithful to the uttermost burns through every line that Mr. Butterfield fashions—it charges his forms with grave steadfastness, the passion of it endues them with romance, with poetry, and the mystery that comes from high aspirations—his buildings have a heart that is alive and full, have a character that belongs to our time and to our needs, have a beauty that touches us, the beauty of an earnest soul, awake, and with the power as well as the wish to help.



KEBLE COLLEGE CHAPEL.

"PERSEUS AND ANDROMEDA": AN OIL PAINTING, BY SIR EDWARD BURNE-JONES: DESCRIBED BY HAROLD RATHBONE.

THIS picture, which is one of Sir Edward Burne-Jones's noblest compositions, belongs to what one might call the painter's early "middle" period. It was designed after this "pre-Raphaelite brother" had distinctly freed himself of Dante Gabriele Rossetti's important and interesting influence of mediaeval and romantic design, in which his concentrated poetical sentiment, accompanied invariably in these early works by a rich glow of colour and tone, gave place to other influences, equally important in the painter's career, which emanated chiefly from Italy. The study of the works of Michael Angelo and Luca Signorelli—reproductions of whose several styles found place either in the drawing-room, or even in the Master's bedroom at "The Grange"—and above all of Sandro Botticelli (for the prominent influence of Andrea Mantegna followed rather later), had made an indelible impression on his thirsty mind, and swiftly began to develop this poet-painter's own style in the direction of grandeur of design and nobility of form, as exemplified by the two first-named Masters of Italy, whilst his native individual instincts for beauty and charm were further enhanced by his almost romantic love of the gentle Botticelli. He had no doubt visited Italy about this period, and he certainly possessed books full of photographs of the works in fresco in the churches of the chief Italian cities, especially those in the Sistine Chapel by Botticelli and Michael Angelo, as well as the masters of Florence, Sienna, and Piza. His system of making studies in pencil, red chalk, or the silver point (which last was first suggested to him by Sir Wm., then Mr., Richmond, who, he told me, had shown him how to make one out of a fourpenny-piece) calls to mind the tender drawings of Leonardo,



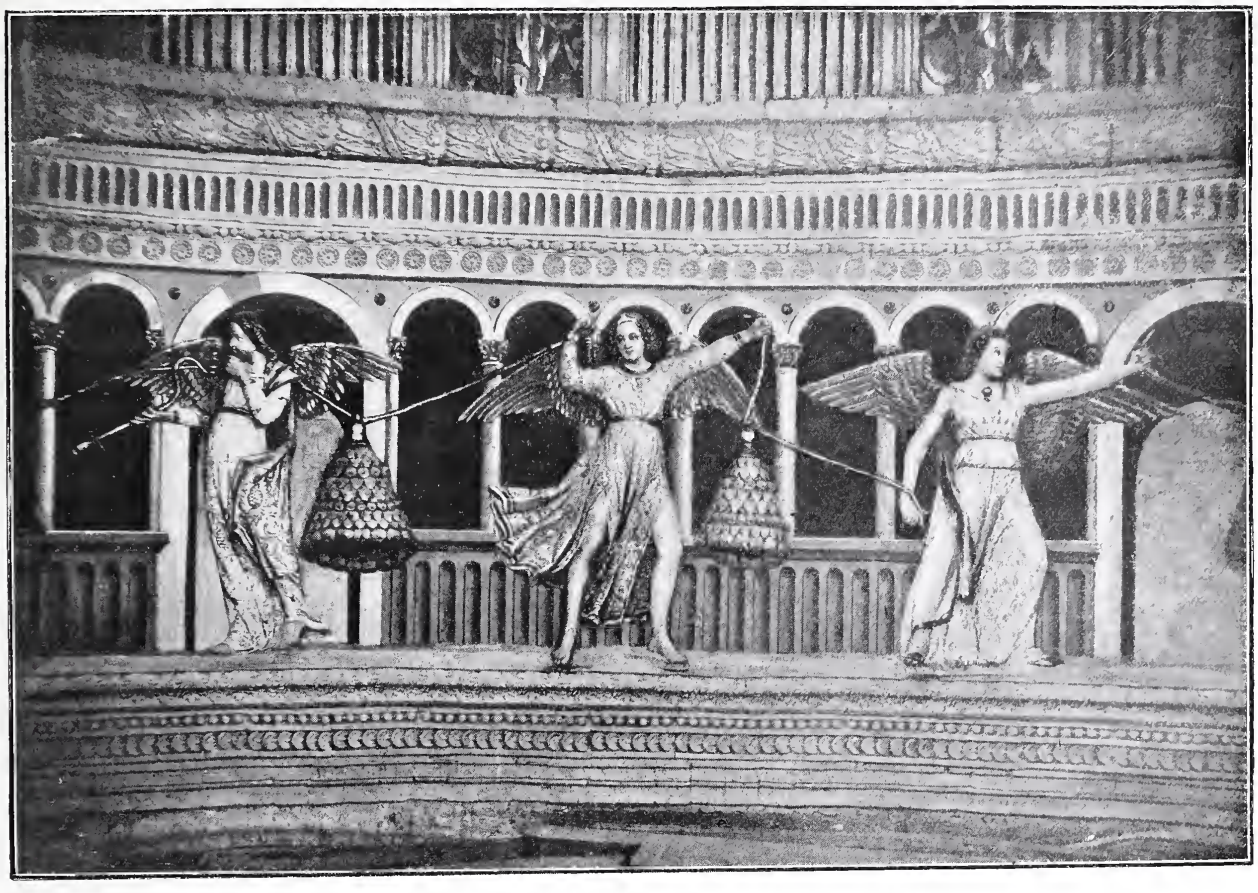
KEBLE COLLEGE CHAPEL.

Bellini, and Ghirlandaio, and points to the fact that the modern artist adopted a very similar system of creating his works to that adopted by the ancient Masters, a characteristic feature which separated him as by a gulf from most of his compatriots.

It was about this time or soon after, and when his work was first exhibited at the first exhibitions, long after the incident of the withdrawn picture from the old Water-colour Society, that some of Burne-Jones's quasi-admirers, people who as a rule were wondrously fearful of expressing any opinion of their own—a few, too, of his previously open detractors—gasped a sigh of relief at the fact that at length Burne-Jones "had begun to learn to draw."

Indeed, from the ordinary academic standpoint such persons were not altogether to blame, though the thorough-going appreciators of his genius would at all times recognise the great qualities of style and distinction of draughtsmanship in his earliest productions, in their possession of grace and dignity which invested his naïve and direct dramatic or pastoral conceptions of woven line, principles which are obvious enough in the works of such men as Blake, Fra Angelico, and others. Many of them never attained to that stage when they would receive the benediction of academic approval, grudgingly conceded to Burne-Jones, when later he developed these powers through scientific knowledge and a course of arduous discipline of study, as illustrated by those precious books full of studies which were placed at the disposal of the visitor in the old days at "The Grange," in the upstairs studio where the "Merlin," the "Feast of Peleus," and the Chaucerian subjects used to be on view. In this design of "Perseus and Andromeda" the chief remaining mediaeval influence consists in the subject having "visioned" itself to the painter in two scenes enacted by the same figures in the one canvas, a method which was, of course, frequently adopted by Benozzo Gozzoli and many of the Italian fresco painters of old, and so far gives proof of the Celtic origin of Burne-Jones and his thus semi-racial affinity with the Italian race, who, after the manner of the Easterns, and likewise the northern Gaels of eastern extraction, delight to express themselves in proverbs and mythological imagery. It is this fact and the meeting of the two styles, the early mediaeval influence, and the greater grandeur of the earlier Greek or Italian Renaissance design, which gives such a unique interest to this canvas. Although the painter seems eventually to have been talked out of this original conception, possibly by a conventional client, and into treating the two incidents in separate canvases, there is no doubt in my own mind which is the nobler and spontaneous rendering of the subject. Most people who visited the collected works of the painter in the New Gallery will remember the right-hand portion of this subject in which Perseus is attacking the deadly serpent. Here, indeed, as probably originally intended, the form of Perseus is invested in silver armour, some might think disastrously concealing the noble forms of the nude design, and hiding from us the interesting record of what the still young artist was gathering from his Italian predecessors from the point of view of his love of well-designed form and discriminative draughtsmanship. In the figure of Andromeda in the latter and more elaborated edition, the charm and ease of grace and luminosity of painting, more like tempera, which he frequently made use of at this time to lay in his works, have given place to a loading on of opaque colour, reminding one that the final treatment of flesh painting was never one of the artist's strongest points. In the fig tree behind Andromeda, in the left portion of the picture, one can at once observe the influence of Sandro Botticelli, as especially exemplified in his "Primavera," and in the fresco representing the various sciences, which has been bodily removed from the Villa Lemi, near Florence, to the Louvre, although, of course, the latter work had not been discovered when this canvas must have been designed. The painter's native passion for invention of the grotesque and mysterious is given ample scope in the magnificent treatment of the Gorgon, with its scaly winged form and headpiece of a hundred serpents, sufficient indeed to upset the imaginative sensibility of the spectator, let alone the dauntless hero who is contending for the prize.

The entire canvas has been conceived in grey and silvery tones, with the exception of the tender emotion of colour he has allowed to steal out in the sea-green waves, and it seems as if at this period or special instance the artist has for the moment abandoned the seductive charms of luxurious colour, so as to afford the greatest concentrative appreciation to the dignity of design to ideal form, and to dramatic consideration. The only other of all Burne-Jones's designs which can compare for these particular "Michael Angelesque" qualities, and the unhampered delight of the artist in the classic glory of the nude, is his "Wheel of Fortune," and afterwards, perhaps, his "Love's Car." There is an irresistible quality of spontaneous grace and romantic beauty in this uncompleted edition of "Perseus," which is unsurpassed in any work from the brush of one whom G. F. Watts has placed among "the greatest artists of this generation."



DECORATION IN THE CHAPEL OF ST. PETER THE MARTYR, MILAN.

THE CHAPEL OF ST. PETER THE MARTYR IN THE CATHEDRAL OF S. EUSTORGIO, MILAN: BY ALFREDO MELANI.

BEFORE dealing with the decoration of the chapel, some particulars and illustrations of which were given in a former issue of the ARCHITECTURAL REVIEW, it is necessary to pause over the tomb of St. Peter the Martyr; indeed the rights of chronology demand it, and it would be an unpardonable omission, an omission similar to that made by the Dominican Bugatti in failing to mention the architect of the chapel, not to say something concerning this tomb, as it rises imperiously in a medium both characteristic and poetic. It bears indeed an ethnographic relation, so to speak, with the chapel, having been the work of a Tuscan artist of the fourteenth century, Giovanni Balduccio, aptly named Balduccio da Pisa; he flourished in 1339. The tomb of St. Peter the Martyr, which he sculptured in white marble, and which is supported by pilasters of red marble from Verona, is his masterpiece, and is vastly superior to any other of his works. Balduccio, perhaps a disciple of Andrea Pisano, was a sculptor of the second order when compared with his master and to the principal representative of the Pisan school—to which he belonged—founded by Nicola Pisano (1268) and foreshadowed by Giovanni Pisano, who was the Michelangelo of his time.

Nevertheless, in spite of his demonstrated and remarkable inferiority, he impressed upon Milanese sculpture a new aspect—a Tuscan aspect. In so limiting myself to the tomb of St. Peter the Martyr, I may observe that as the chapel is an artistic jewel of the Renaissance at Milan, so the tomb is a jewel of the mediaeval; and, considering the richness of the work, it is the most important sculpture of sepulchral character in the Lombardian metropolis. The eight cardinal virtues —Justice, Temperance, Courage, and Prudence upon the front face of the tomb, and Obedience Hope, Faith, and Charity upon the other side—are delightfully personified by as many feminine figures, and are such as might have sprung in the fancy of Dante Gabriel Rossetti or Burne-Jones. These figures support the sarcophagus, upon the cover of which is a triumphal triptych, with its obelisks, its pinnacles, and its statues. Some idea of this tomb may be gathered from the illustrations given. Upon the band of the cornice from which rises the cover is the following inscription: "MAGISTER JOHANNES BALDUCCI DE



FORTITUDE.

PISIIS SCULPSIT HANC ARCHAM, ANNO DOMINI MCCCXXXVIIII." It was gilded, and even now some of the gilding is visible upon the leaves of the cornice, in the fold of the drapery and in the detail. The gilding, which was usual in the mediaeval sculpture of Italy—as demonstrated in my book upon "Ornaments with Architecture"—impresses upon the tomb a tone of inexpressible charm and suavity.

Upon the four walls of the chapel are raised as many arches, and upon these is raised, with the disposition of the crests, a drum supporting the cupola and divided into four parts by sixteen bands, which at the base of the cupola form the origin of some lunettes, of which eight are lighted by circular windows and eight are closed. Between the circular windows are some half-length figures of saints.

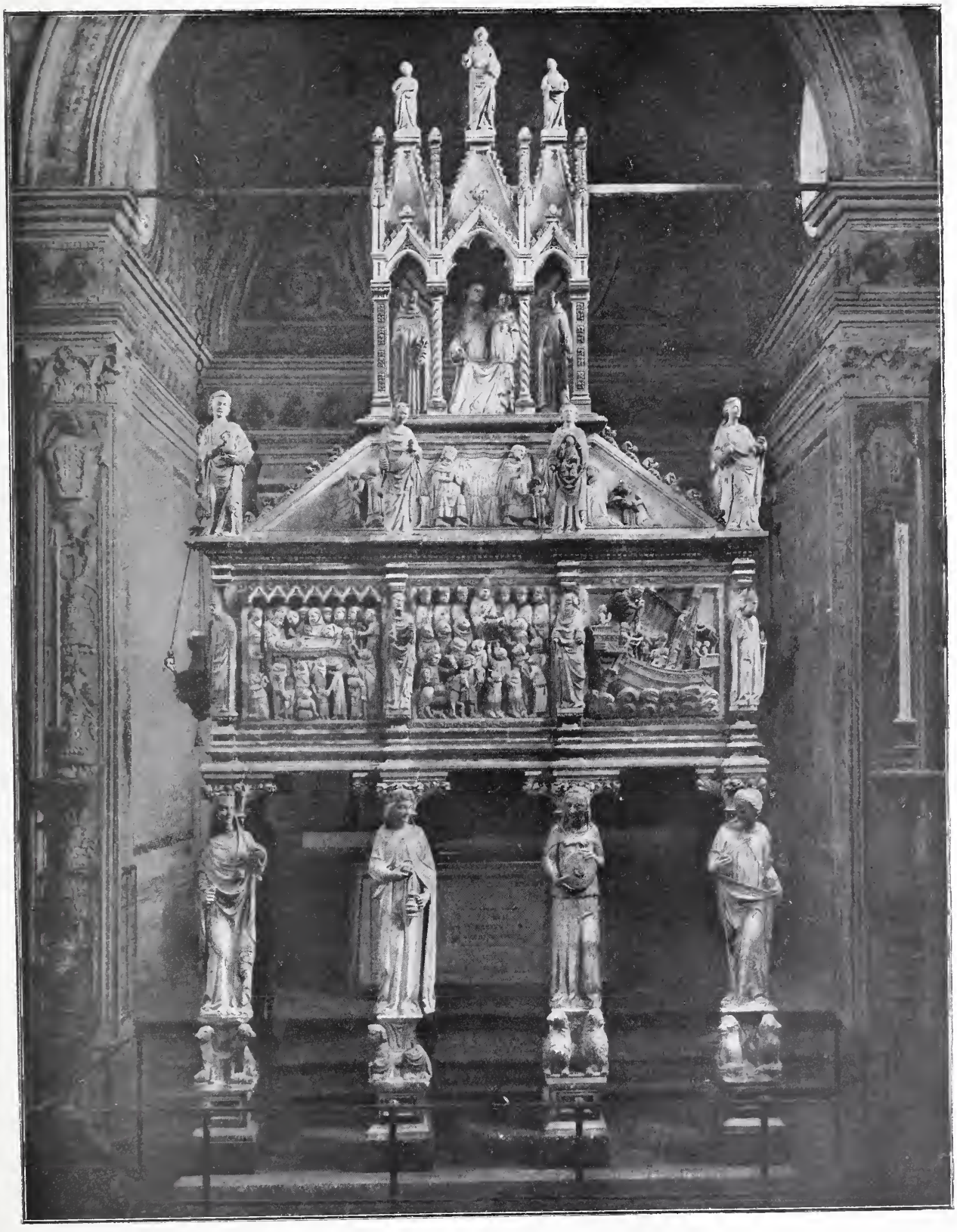
This disposition of the cupola, Michelozzo must have copied from the Chapel of the Pazzi, which seems to have served as an example to other like constructions in Tuscany: that of the Madonna dei Carceri at Prato, of elegant pantheonic architecture (1485-91), by Giuliano da Sangallo; also that of the church of S. Giovanni upon the Corso at Pistoia, exquisite work, though little known, of Ventura Vitoni, a Pistoiese (1494-1513).

Externally the chapel of St. Peter the Martyr seems more elegant than the interior, and externally it forms one of the most picturesque motives which of that nature the architecture of the Renaissance has produced. The fineness of that cupola, insensibly polygon in shape, the grace of the little turret in the centre, the airiness of those tabernacles upon the four pilasters—a version of the Gothic pinnacles in the Renaissance style—form a delightful complex not easily forgotten.

In supplying himself with the material of the country, Michelozzo, accustomed to the clear stone of the quarries of Fiesole, was always able to evoke an ingenious motive from the terra cotta. It is, of course, most difficult to obtain an effect so full and so delicate with such simple means. Now, returning to the interior, where it will be



PRUDENTIA.



THE TOMB OF ST. PETER THE MARTYR, MILAN.



SPES: FROM A PENCIL DRAWING
BY H. WILSON.



ONE OF THE HEAVENLY HIERARCHIES ON THE TOMB OF ST. PETER THE MARTYR. FROM A SKETCH BY H. WILSON.

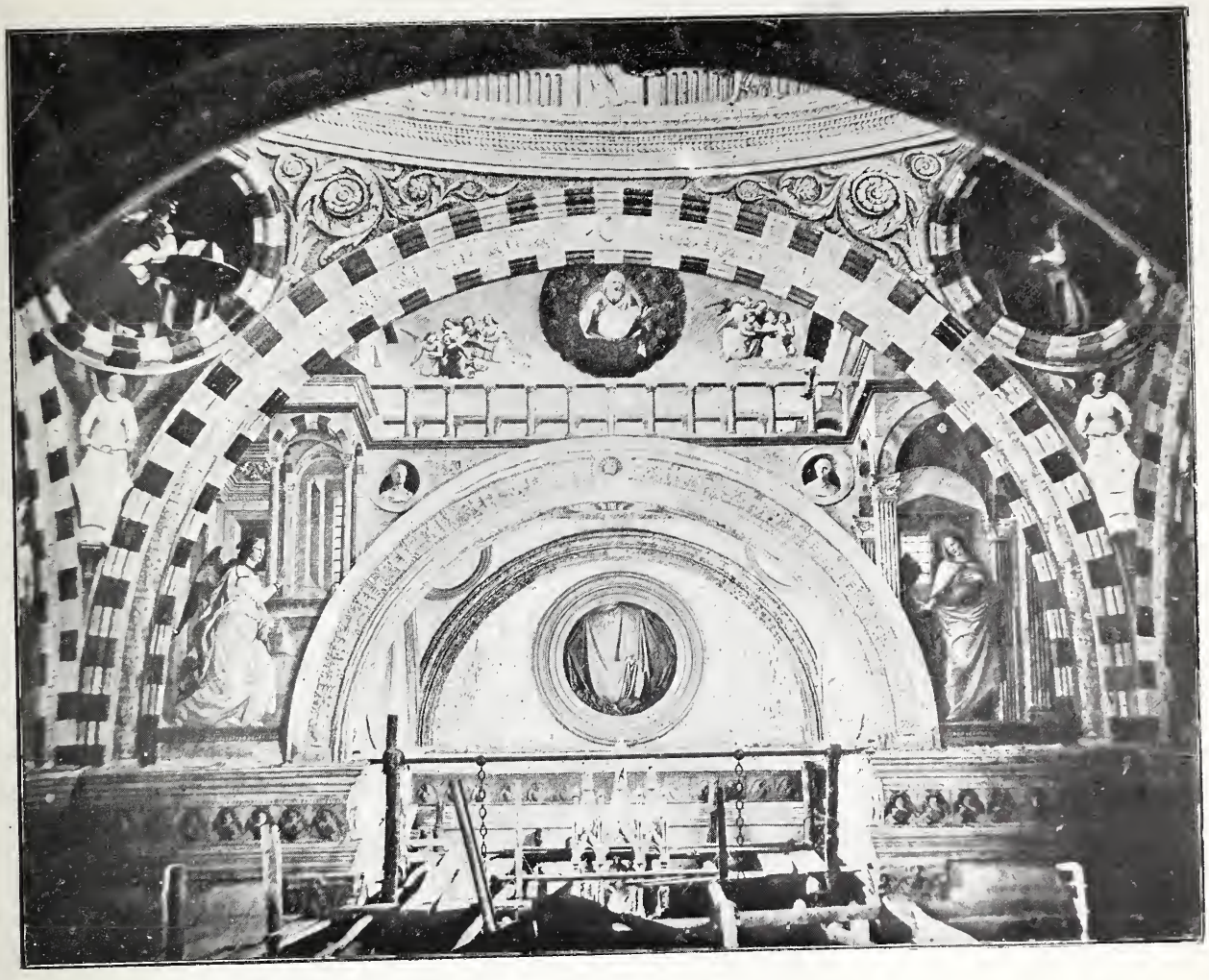
remembered the external slenderness is not found, and where everything is bold and liberal, the attention is drawn to the sculptured ornament of the arches and the cupola. There is no ornamental abundance, but sobriety ; here there is no sign of that abuse of richness which distinguishes the decorative architecture of Lombardian character, of which the following are the principal examples : the front of the Certosa, near Pavia ; that of S. Maria dei Miracoli, at Brescia. On the contrary, we have the Tuscan soberness, which always gives one the sense of strength. The ornament springs out on the pilasters, and is entwined upon the armillas of the arches, and extends to the friezes ; the remainder is extremely organic, being restricted to the cornices of the drum and the banding of the dome. Nothing is wanting, and nothing unnecessary. Hence it is impossible that there should be any relation whatever between the decorative method of this our chapel and S. Maria dei Miracoli at Venice—deliciously and abundantly decorated by either Pietro Lambardo or Solari in 1515—or any other like construction.

The ornamentation of these latter is achieved by means of large alternate masses of fruit and leaves ; sometimes the architectonic line is strengthened by heavy cherubs. My words will appeal to the reader if I draw his attention to the view of the chapel. The motive which is here seen has been adopted at Florence by Alberti, who, by commission of Giovanni Rucellai (1448), made the façade of S. Maria Novella, grafting it on to the old, and upon the trunks of the Porta Maggiore, Giovanni di Bertino sculptured the profoundly architectonic kind of ornament which Michelozzo adopted in the chapel of St. Peter the Martyr. This kind of ornament was extensively used by the Tuscan artists, of which I need only mention Luca, Andrea, and Giovanni della Robbia. In the principal divisions there is no smallness of ornament, but in the subordinate details one feels a certain slenderness. In the frieze an immense string of cherubs, repeats the frieze of the chapel of the Pazzi.

The architecture of the chapel of St. Peter the Martyr was imagined to carry well and forcibly the coloured ornament, and in this respect no model of the fifteenth century could be more conclusive and suggestive than this. Here the architect unites in one peaceful harmony the elements of art, and composes an *ensemble* of exemplary beauty.



DECORATION IN CHAPEL OF ST. PETER THE MARTYR, MILAN.



DECORATION IN CHAPEL OF ST. PETER THE MARTYR, MILAN.

The architect, who, being also sculptor, and, by high spiritual association with Donatello, must have acquired some of his sublime secrets of harmony, has been able to unite architecture with figurative bas-relief in an admirable way. This union is accomplished by means of a new motive—that of angels posed in front of a coloured ground which encircles around the interior of the cupola that most pleasing garland of flowers. These angels of terra-cotta, preluding, I had almost said, the polychrome works of Della Robbia, bring an accent of Paradisaic life to this interior, which excites the enthusiasm of the poet. We see those angels arranged with a divinely modest grace upon the cornice of the chapel. With their flowing garments, tastefully adorned with flowers, and coloured with green, and blue, and red, the angels of the Chapel of St. Peter the Martyr form the newest and, in fact, the only new part of the chapel.

I would wish to call particular attention to this, so that the reader may derive some little intellectual enjoyment of work of a pre-Raphaelite character which recalls Sandro Botticelli and Andrea Mantegna.

The angels which stand out clearly upon the cold brown, warmed by a drapery of red surrounding the upper portion of the band, lead us to the consideration of the ornamental and figurative painting of the chapel. The ornamental painting, with the exception of the heavy scroll work of the crests—which are not beautiful—triumph in the cupola; it is, however, a modest triumph, for the segments of the cupola are painted with scales, which are red at the base, then yellow, then green, and lastly blue; the blending of these tints is made with great discernment, so that the coloured bands one above the other combine in a decorative unity. The figurative paintings invade the lunettes of the arches and the medallions of the crests, but not the walls, which are to-day spoiled by indifferent ornament. Who the painter was, or rather the frescoist, Gaspare Bugatti tells us when he says, "The painter was Vincenzo Vecchio in that rare age." The attestation has been confirmed by Giovano Paolo Lamazzo, a Milanese painter, and author of diverse works upon art, among which is a *Trattato sulla Pittura* published in 1584, and in which one reads: "Vincenzo Civerchio, surnamed Vecchio, has made

representations of the miracles of St. Peter the Martyr in the cathedral of S. Eustorgio at Milan in the chapel of that saint." Filarete in his *Trattato d'Architettura*, when describing the house in the Via de'Bossi, failed to mention the name of the architect (Michelozzo and Filarete were both of Florence, and it is possible that a little jealousy existed between them), but he does not omit the name of the painter who decorated that house and particularly one apartment, "which was painted by the hand of a great master, by name Vincenzo da Foppa."

Vincenzo Foppa (called Vecchio in order to distinguish him from Foppa the younger) is often confused with Vincenza Verchio, or Civerchio—not Vecchio—a disciple of Foppa Vecchio (Foppa the elder). He was later on nominated "Civis Brisiae donatus," which, being interpreted, is "honoured citizen of Brescia." Civerchio, born at Crema, was of much less importance and note than his master, Foppa, and was still working as late as 1540, whereas Foppa died in 1492. Chronological reasons, therefore, evidently favour the attribution of the pictures to Foppa, rather than to Civerchio. As regards the merit, this strengthens the evidence given by Filarete and by Bugatti.



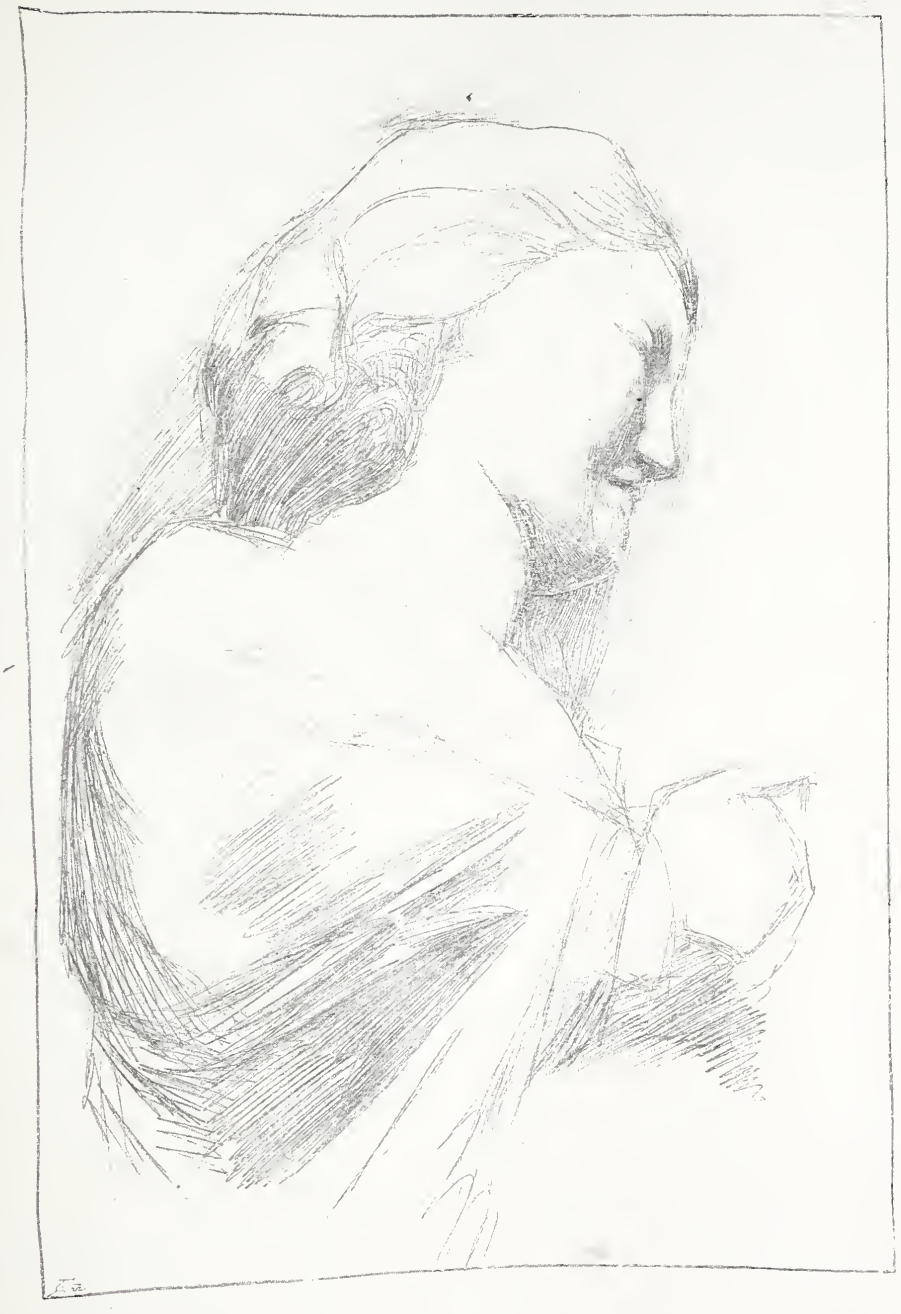
TEMPERANTIA: FROM THE TOMB OF ST. PETER THE MARTYR.

The frescoes represent four scenes in the life of St. Peter the Martyr. The pictures of the entrance arch and those of the arch opposite represent the Annunciation and the Assumption of the Virgin. The style of the composition reminds one of Pier della Francesca.

How ingenious is the manner in which the pictures are composed, the seasonable richness of the landscapes, the architecture, the well-placed and well-draped figures, which unfold the respective scenes with clearness and simplicity. The tone of the colours is not strong, and harmonises with the delicate scheme of the whole chapel, with the deep green of the pilasters, the frieze—decked with rosy-tinted cherubs—and, indeed, with everything. Had it not been for the death of Pigello Portinari, the chapel would have received an altar appropriate to its beauty; but in 1468, the year in which, according to Bugatti, the chapel "was finished and ready," Pigello died, and the chapel was finished, with the exception, however, of an altar, which it has not, and never has had.

The changes which the Chapel of St. Peter the Martyr has undergone are manifold, but not by any means compatible with its preservation. For almost a century after its completion the chapel remained untouched. In 1651, however, Father Cuccino resolved to restore and beautify it, and, as he was the Inquisitor-General of the diocese, he had both the authority and the funds required for the fulfilment of his purpose.

It was upon this occasion that the paintings of Foppa were whitened over and others substituted in their place of a scenographic and barocco order; in fact, the ornamental spirit of the seventeenth century was superimposed upon the quiet lines of Michelozzo. At the commencement of the following century the position of Balduccio's tomb was altered, and was in 1736 placed at the bottom of



THE ORDER OF ANGELS: FROM THE TOMB OF ST. PETER THE MARTYR.



PRUDENTIA : FROM THE TOMB OF ST. PETER THE MARTYR.

the chapel, and not in the position it now occupies. In the following year an altar of marble, with gilt bronzes, was erected in front of the tomb. There still remains in the chapel a sumptuous balustrade of iron, which was not removed on the occasion of the restoration which occurred in 1872–73

The whole cathedral was the object of great pains and much labour for several years. The work was commenced in 1862, carried on without interruption, and completed in 1886.

The Chapel of St. Peter was taken in hand in 1872. The work of restoring proceeded slowly. The architectonic lines were retraced and the ancient frescoes replaced. The tomb was placed under the cupola in the centre of the chapel, where it is now to be seen. In short, in 1873 the chapel had re-assumed its primitive character, thanks largely to the careful work of the painter Agostino Caironi, to whom great honour is due, and whose name should not be forgotten.

The figure subjects were carefully renewed, but a little reserve is, however, necessary when speaking of the decorative motive of the walls. The cornice, embellished by innumerable cherubs—of which I have already spoken—is supported by corbels in the larger spaces of the chapel. Under these capitals there are bands of colour, alternately light and dark. In my opinion it would have been a better idea to have had a larger motive in this place ; a grander motive would have the effect of throwing more into significance the upper pictures ; and, besides, the motive of the capitals does not in any way recall that of the bands of alternate stripes.

Nevertheless, the chapel is largely visited by Italians and foreigners alike, and it claims the greatest care and the closest attention on the part of those who visit it for the purpose of study.

In concluding, the Chapel of St. Peter the Martyr, in the Chapel of S. Eustorgio, at Milan, is one of the most exquisite works of the early Renaissance, in which the enthusiasm of its novelty and the ingenuity of its youth are interlaced and woven into a fascinating complex of grace and harmony.

ON THE REAL IMPEDIMENTS OF BRITISH ARCHITECTURE: BY H. WILSON.

THE real impediments of British architecture are many.

One might say there is a corporate body of impediments of various grades, orders, and kinds. These are outside us. There are others no less potent within us, and the congress of the two has made that insurmountable, though intangible, barrier which stands in the way of every attempt to revive building and the allied trades.

The first impediment is the exaggerated importance given by everybody to the word art and the thing called an artist. The word art now stands

for a kind of cult, a sort of religion ; the artist is its accredited priest, and is as such freed from the laws and ordinances which govern ordinary individuals.

Novels and plays without number are consecrated to the mysteries of art and the vagaries of its hierophants. The artistic temperament, as it is called, is treated as a temperament apart, as an unspeakable possession, a sacred gift not to be lightly spoken of by the profane.

All this tends to produce an attitude of obsequious flattery around the supposed possessor of the artistic gift or temperament ; an atmosphere very soothing, very pleasant, no doubt, but wholly demoralising to all who live in it.

Moreover, the result has been to set the artist on a pedestal, and by divorcing his special activity from the mass of human activities around him, has deprived him at once of this immediate moral support his nature needs, and of the fulcrum for his energy—the hard material basis required to give his work real permanence.

The modern artist is a creature out of relation with his surroundings ; we must not be surprised that he is artificial, or affected, or untrustworthy ; we should rather wonder that any can escape these defects.

The real fact is that an artist in the past was only a tradesman who had acquired skill in the particular trade he had taken up, whether it were bricklaying or carving buildings, painting portraits or forging grilles.

The society in which he lived needed his aptitude, compensated him therefor, and esteemed him in proportion to the skill he had attained in his trade. The artist was not an artificial creature supplying the artificial wants of people with more money than their needs. His work was needed every day ; people drank out of his cups, sat on his benches, fed from his platters, clothed themselves in his webs ; the artist-tradesman was a vital part of the organism, and his achievements were irradiate with the full-blooded, healthy life of his day.

His works have a universal appeal because they satisfied completely and harmoniously the common needs of simple people as well as gentle. They were commercial in the best sense of the word. Take the case of the Tanagra figures for example. Those delicious things sought out by every collector of antiquities were yet turned out by hundreds out of moulds, commercially. There was a daily demand for them. But the maker did not pose as a specially gifted artist, nor shut himself up in a studio ; he had a shop and lived by it, not only without shame but with honour ; an honour shared by the lampmaker, the silversmith, the coppersmith, the jeweller, and the mason, the weaver, and the painter.

This universal need of seemly things, this simple acceptance of them from the producers, made it easier for those with more than ordinary skill to rise to greater heights of excellence, to the height of becoming architectural sculptors, painters, &c. It made Apelles and Pheidias and Polycleitos possible.

And, in later times, think of the scores of sculptors, of builders, of painters, who in cathedral cities, county towns, and scattered villages, shed their gracious productions over the whole of Western Europe, to our present endless comfort.

All this, again, was a mere matter of business ; there was no cant about the special gift ; no high and mighty pose. The men who did these loved their trades, their hearts were in their work, and gave it life ; they lived by it in simple wise and asked no more. There was no question of indebtedness—the advantage was mutual. The common people received them gladly as belonging to themselves ; those who were gentle, likewise. The users received a reflection of the producers' pleasure in creation. The beauty of the work was the makers' smile, as the plants flash forth the Maker's joy in the earth. It is the evidence of joy in work that is lacking in almost all modern architecture ; there is no lack of skill, no lack of technical ability, but there is almost no pleasurable craftsmanship to be seen, because the craftsman has been so long suppressed, obscured behind the imitation craftsmanship designed and produced by the architect. The personal touch has gone because inspiration cannot be translated into work by any other hands than those of the recipient of the inspiration. For this reason none should rest content until some measure of this pleasure in life is restored to the craftsmen who collaborate with us on our buildings.

The beginnings of this are already made. Many architects have taken up trades, and have become plasterers, builders, cabinet-makers, and so forth. All this is hopeful if they can but work together and will avoid organisation that has not as its chief aim the training of workmen and the production by them of works of individual artistry.

Another impediment lies in the present separate organisation of trades, industries, and the so-called artistic professions. An artistic profession is a contradiction in terms. An architect is either a master workman, or he is nothing but an artificial artist. As things are, custom and training and public opinion have ordained that the most of us shall be artificial artists ; that we shall live by pretence, by the more or less skilful simulation of art. Our academies, institutes, societies, associa-

tions, are all based on this sham foundation, all organised for the perpetuation of false ideals of art.

At the meetings of these societies we read papers on the glorious art of architecture which is ours, on the "Ideal City," on "The Necessity of being Master Workmen," on "The Need of Personal Expression in Art." Words! words! words! We go home flushed with applause, palpitating with delight, our heads brushing the stars, and, without one thought of the absurdity of it all, go on with our work as artistic middlemen, hurriedly imposing our half-baked ideals on workmen who would do better work if we left them alone. We organise congresses; we invite the co-operation of sculptors and painters to read papers on our common interests; we talk with deep feeling of the poverty of our buildings in sculpture, of the crying need of sculptors who understand architecture, of architects who understand sculpture, the lack of real decorative painters, and when all is over we go back to the office to tell Mr. Smith that we cannot afford to pay him 1*l.* 10*s.* for his figure spandrels, since Messrs. So-and-so would do the work for 1*l.* 5*s.* Or we write to Mr. Jones to say we cannot possibly pay 100*l.* for an altar-piece because neither Messrs. This nor Messrs. That ever charge more than 2*l.* 10*s.* per square foot, cartoons and gilding included. We cover the walls and ceilings of our houses with stamped paper because Mr. So-and-so would take at least six weeks to model it all in plaster on the spot, and the building must be finished in four.

After an evening's discussion on the excellence of ancient work, the freedom, the naturalness, the unaffectedness of it all, we confess it, we acknowledge it, and after all we go home and draw out plans for a building complete from concrete to coping, from floor-joists to weather-cock, with full-size details of a carved cornice a hundred feet from the ground, all figured and complete before a brick has been laid. What opportunity do we leave for the craftsman? Where can his artistry have scope? Where can the workmen's creative powers be shown? What vitality can there be in a building produced under like conditions? Yet we do all these things every day and call ourselves artists. We pretend that we are shapers, contrivers, master builders; and Custom blinds us, and those around us, to the utter absurdity of it all—our training hides the essential falsity of our position.

We cry aloud at the stupidity of our workmen, at their lack of initiative, and we ourselves carefully specify away their initiative, and, by making them slavish copyists, have stunted their intelligence and destroyed their artistic appreciation. We groan at the hack-work which everywhere prevails, and every day insist upon it in our buildings. In fact, our intelligences and hearts pull one way and professional custom pulls another; the profession is powerfully organised, our hearts and intelligences are separate, wherefore the profession quite naturally prevails. Thus, by a paradox, we may quite truthfully say, There can be no architecture in the sense of right building as long as there are architects, and no art, as long as there are artists.

Yet another impediment to progress lies in the exaggerated ideas we have formed of our own importance as factors in the business of building; ideas based on the false notions instilled into each of us as to what it is our duty to know. We were told—and I have heard the old falsity repeated with the old emphasis quite recently—that the architect must be a builder, a sculptor, a painter, a drain specialist, an authority on colour, a quantity surveyor, a diplomatist, and a man of business. Now, it takes a life-time to be any one of these, to attempt more is to court failure.

Now, if the architect were his own builder, and the conjunction is far from impossible or impracticable, each department of the work would be undertaken by special craftsmen, each responsible to him as head. The many difficulties and entanglements which now take up so much of the building designer's time would solve themselves as the work went on, and the building would grow and not be set up from ready-made designs. What is most important of all, the builder would be able to work on his buildings himself. Only in this direction does complete honesty and happiness lie This state of things can only come slowly—but it will come; it is coming! There are many signs of a wiser attitude towards the problems of building and its relation to our lives, mental and physical. Much good work, even excellent work, individual work, is being done in a quiet way in obscure corners of England, and we ourselves may in time wonder that any other work was ever possible.

Yet we cannot hurry this desirable time; we cannot wholly escape from our surroundings or from the effects of our training; but all—even those with large practices can do a great deal towards the general improvement of work—can make the task of the rising generation of young builders easier. They can do this by employing individual artists or craftsmen, instead of flying to the large trade firms. They might abandon the so-called ornament of their building, and, instead, give commissions to young sculptors, painters, craftsmen, to design and execute the necessary decorations of their buildings. Their walls might be storied, their pillars sculptured, their doors and

railings wrought into pleasant decorations for the money now frittered away in many ineffectual ways. In this way it is open to everyone to give opportunities of development to modern craftsmen, to help in the re-creation of a race of workmen who will make English building as comely in the immediate future as it was in the remoter past. No great sacrifices are needed ; no great upheavals of industries required ; only the exercise of some little restraint ; some little consideration for the many young workmen who are waiting for the chance to distinguish themselves, and in so doing to make their country and their craft distinguished. Had the congress done anything towards this end there had been no need for this appeal.

THE LIFE OF WILLIAM MORRIS: BY J. W. McKAIL.

THE independence of spirit so eminently characteristic of Morris was undoubtedly aggravated by his having become his own master so early ; and one might be tempted to generalise from this particular instance, remarking how little freedom of action there is excepting for Fortune's favourites. Of Ruskin one may say fairly that we think less of his father *quâ* father than of the said father's earnings ; for Ruskin, whatever his bent may have been, would never have been free to pursue it if set to work in the ordinary way ; would never have been at Oxford, perhaps ; nor written the "Modern Painters" ; nor bought so many Turners ; nor pensioned Miss Siddall ; nor riled with his intolerable patronage so many sensitive creatures —and as to our hero, one can only imagine what he might not have been. Even such as he was he had to be, and the Evolutionist with his irritating gospel of Inevitably finds it not at all hard to explain his appearing just when he did full-fledged ; but one yet may be glad, I think, that we of this hypercritical age have had in our midst a man whose genius compelled him to *make* things whilst we are only talking about them. The creature who makes nothing he "could not away with," as Mr. Badman said of the Sabbath. "To think of a beggar making a living by selling his opinions about other people," he said, "and fancy anyone paying him for it!" But he who, Iago-like, is "nothing if not critical," only does in his way what he can, while Morris, a born creator, was shaping from morning to night. "When only a boy the restlessness of his fingers, which must always be handling something, was even then very remarkable, and he used to seek relief from it in netting. With one end of the net fastened to a desk in the big school-room he would work at it for hours together, his fingers moving almost automatically—broad, fleshy, and rather short," says his biographer, "with a look about them of clumsiness and ineffectiveness, which was absolutely the reverse of the truth. It was amazing to see those hands executing the most delicate work with a gentleness and precision that no one else could have equalled." The passage may suggest to the reader that Morris most probably owed his nerves to the Celt, and the rest to the Saxon, his kin on the mother's side. It will never be known what dream stuff was woven while his fingers were engaged in this way, and we are reminded of them again when we hear him say later on : "If a chap can't compose an Epic while he's weaving a tapestry he'd better shut up at once." Could the dependence of mind upon body, and the reverse have been suggested more forcibly ? The weaver, what is he but a narrator ? The poet, what but a weaver ? The parallel holds, as parallels must, so long as the lines are concurrent ; but passion, the "onlie begetter" of song, knows nothing of this way of working, and what Mr. Morris said applies only to narrative art. It may be regarded as certain that restlessness was the main cause of his being sensuous rather than passionate, and led to his looking upon it as something that could be quietly exercised. Within the space I command there cannot be room for more than the slightest indication of personal feeling, and that is as it should be perhaps, for his biographer seems to have said the last word. Of his life enough has been told ; of his work "what was permanent in it remains. But of the personality behind it, that work, without the living speech and gesture and movement of the man, gives only partial glimpses ; nor does it bear any trace at all of what made his personality most unique, that 'rum and indescribable deportment' which was a perpetual fascination to all his acquaintances."

An idea of what his companionship meant to the best of the people about him is formed as one follows the story, and every one therefore should read it. When the demand for these volumes has brought a cheaper edition into the market it will be known what he actually sacrificed, and what more he was willing to give.

That Morris would have played just such a part as he did in the modern progressive movement is what anyone might have foreseen. Impatient by nature, and finding no one quite ready to do it, he betook himself to the task of remaking Society as simply and heartily as he had in his earlier days to wood-cutting ; the reason being always the same—namely, that somebody must.

The sense of self, in Ruskin abnormal, was

nursed in Morris's case in the workshop, where probably everything seemed to depend upon his own example and effort. His business while there was to demonstrate the potentialities of his materials ; but it is only by way of analogy that anyone speaks of the "material" composing Society—it being so different in fact—and Morris with humankind given as raw-stuff, was certainly somewhat at sea.

He had a standing quarrel with Time for not doing what he should in a day ; and, depending perhaps too much on the "instinctive perception of right" with which he is credited, was easily worsted in argument. But although not at his best in debate, he was always the keenest observer ; he noticed as tending to better or worsen one's work, whatever went on in the world, and the reflection of every change we have witnessed was reflected in Morris's mind. To take but one instance—the change which has been effected by the adaptation of the Evolutionists' method to everything observed to be mutable. To this cause I attribute the conversion of Morris from the despondent state of the fatalist, who sings, or professes to sing, only to pass the time, into that which distinguished the man as we knew him. He was probably quick to perceive that Sociology is but a branch of the Tree ; that everything having a spark of vitality in it is subject to change, and that the direction it takes may be affected, if not determined, by individual effort. By a combination of individuals it certainly may. (Hence the absolute idiocy of allowing a trifle to decompose a whole party.) There was so little rest in the last years of his life that we can hardly keep pace with the biographer who has the whole matter in hand ; but the sum of his sayings and doings may be briefly epitomised :

The idea that because a certain thing is, it must be, may seem to be too absurd to be generally entertained ; but it remains where it was all the same, maintaining everything in its place that can be maintained by opposing dead weight to Reason—even Reason supported by all that is supposed to belong to Religion—and what Morris wanted to change was the base of our social system.

The portraits we have, considering the fascination of his personality, are not the least interesting things in this volume—the earliest of all from a photograph showing what manner of man he was, or at least what dress he wore in his youth. It is difficult to discover therein the beauty of which we are told a good deal, and of which we feel sure as we read what a very young lady wrote (one of Cormell Price's two sisters). What follows is from her diary :

Aug. 22, 1855.—Fan invited to Jones' to meet Morris. F. says Morris is very handsome.

Aug. 22.—Fulford, Morris, and Jones to tea and supper. Morris *is* handsome.

He was then one-and-twenty exactly.

The portraits we have are as follows :—

Aet. 23.—The photograph.

Aet. 37.—Portrait by Watts.

Aet. 41.—Photograph.

Aet. 51.—Photograph.

To these may be added, though hardly deserving the name, the pictures in which he figures, both by Rossetti. As Launcelot, *vide* Moxon's "Tennyson," 1857, and as one of the Three Kings in the "Altar Piece" at Llandaff. It was impossible to know him so well without longing for something more generously inclusive of the whole man than any of those above mentioned. There is a portentous bust amongst the idols in Clifford's Inn Hall, and a bas-relief, showing the full face, may be seen in a good many households. But the best after all, and perhaps the least known, shows him as the central figure in a group of Hammersmith Socialists. There is more of him, for one thing, and we find there what we remember—the mixture of homeliness, kindliness, greatness, and humour—which is as much as one can expect to have of the mere outer man.

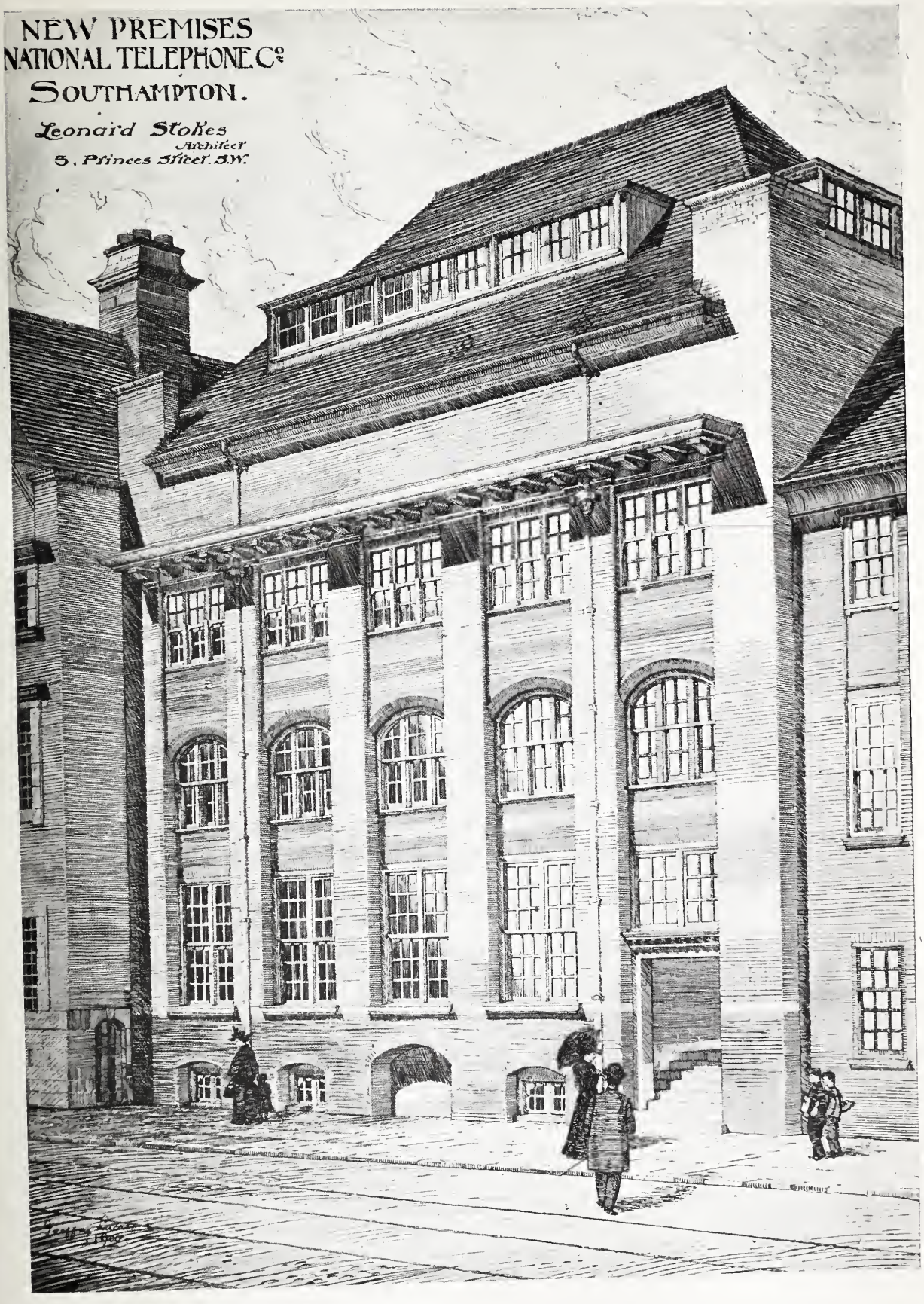
Whatever faults there may be in this work have no doubt been discovered by the biographer's friends, but there would have to be many more than there are to disturb the resultant impression that Mr. McKail's work will be declared, when the century closes, to be amongst the very best of its kind.

> What's done ye partly may compute,
> Ye know not what's resisted

said Burns in defence of his muse, or in extenuation of his promiscuous *amours* ; and, perhaps (in more palatable English), the sentiment may have been echoed when this monumental work was completed.

E. R.

"The Life of William Morris." By J. D. McKail. 2 vols. London : Longmans, Green, & Co.



NEW PREMISES AT SOUTHAMPTON FOR THE NATIONAL TELEPHONE CO.: LEONARD STOKES, ARCHITECT.

CURRENT ARCHITECTURE.

THE NEW PREMISES AT SOUTHAMPTON FOR THE NATIONAL TELEPHONE COMPANY are to accommodate the staff required by the company in Southampton. The feature in buildings of this sort is the large "switch room" on the top floor, round which the "switch boards" are arranged, and a number of girls are always at work *switching on* a subscriber to any one of the other five or six thousand subscribers to whom he may wish to speak. This room is lighted from the roof as the walls are occupied by the switch boards. On the floor below the switch room all the incoming wires are gathered into a test board, where the engineering staff can test them and locate any defect in some wonderful way. There is also a large "tea room," with kitchen and other offices for the girls, who take most of their meals on the premises. Lower down, again, are offices for engineers, local and district managers, &c., and on the ground floor is the general office, which is not unlike the principal office in a bank, and in the basement are the stores and the heating apparatus for the building. Messrs. Dyer & Sons, of Southampton, are the builders, and they are now carrying out the building from the designs of Mr. Leonard Stokes, of Westminster.

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NEW BALL ROOM, STOPHAM HOUSE, PULBOROUGH, SUSSEX.—This large room forms a portion of a scheme of alterations carried out during the past two years at the residence of Major Sir Walter G. Barttelot, Bart., under the direction of Mr. R. S. Balfour. It is arranged *en suite* with the drawing-room and library, and has windows on three sides. At one end a large recessed portion provides accommodation for musicians, so that the entire floor area may be left unimpeded if required. The woodwork has been painted white throughout, and Messrs. Norris, of Sunningdale, the builders, have succeeded in laying a most excellent floor of oak-boarding.

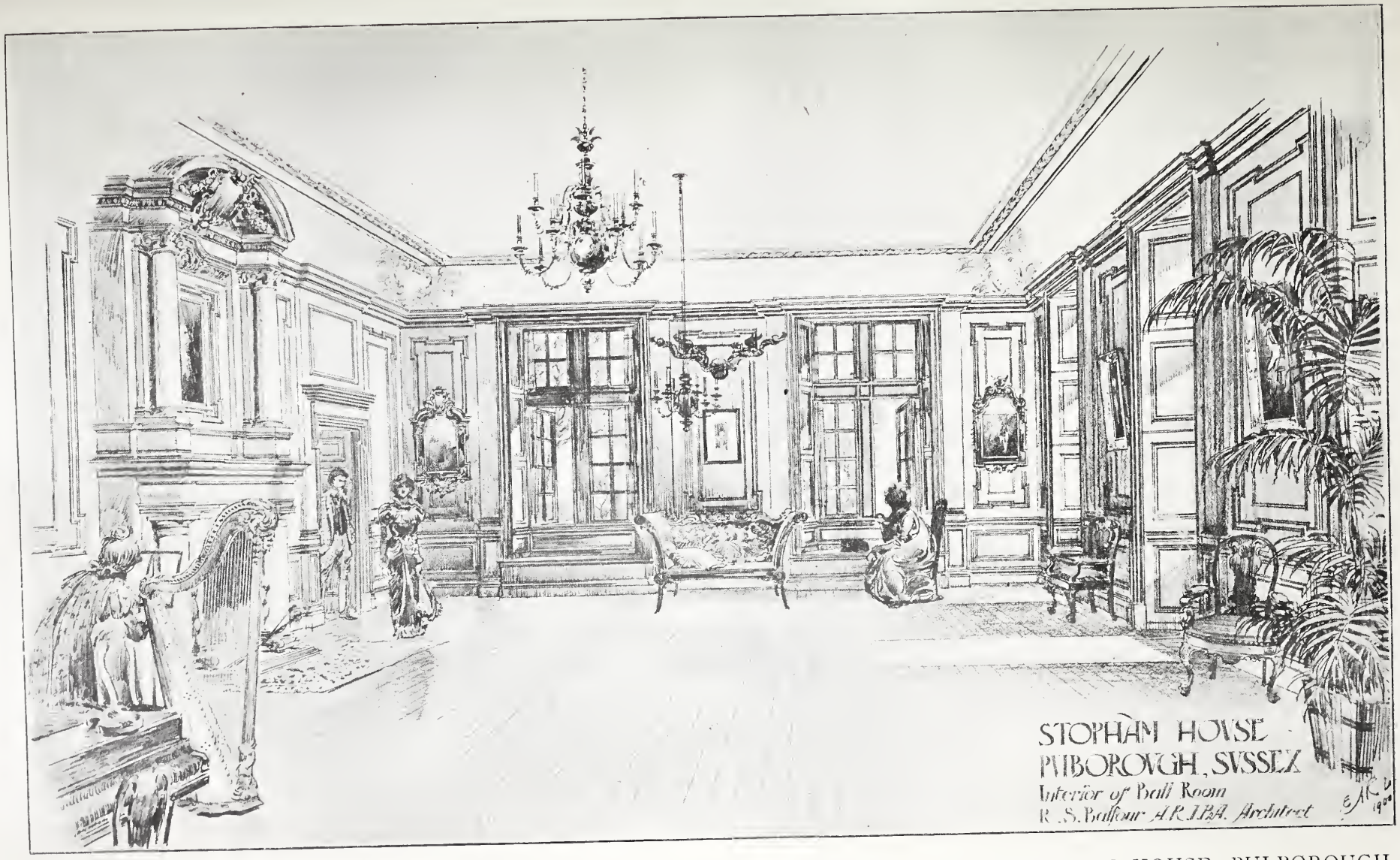
OCCASIONAL NOTES.

SOMEWHERE about a hundred and fifty years ago, in an era when Gothic taste in architecture was dormant and classicism prevailed, an odd mania sprang up among wealthy and "tasteful" folks for "vistas" and "ruins." If the windows of the nobleman's or county magnate's mansion in the shires commanded neither a vista nor a ruin, he was rarely content before he had made one or other, or both, often at vast expense. There was the nobleman, immortalised by Pope, who cut a gap through the woods that sheltered his house on the east side, and thereby obtained his vista at the cost of being plagued by east winds for fully three months in every year; and he was not singular, but had many counterparts among his contemporaries. The odd part of this eighteenth century obsession was that these vistas generally led up to nothing at all, or else were closed by monumental pillars or columns of the most depressing kind, built of brick and covered with stucco, like that tower in Charborough Park, in Dorsetshire, which is the original of the astronomer's eyrie in Mr. Thomas Hardy's novel "Two on a Tower." These were fondly supposed to imitate the monuments of the classic age.

As for the sham castles and bogus ruins that dot the hillsides of the country, they are many. Prominent among them is that bold impostor which crowns the hill at Bathwick, overlooking Bath, built by Ralph Allen, who had for years looked out from his house in the city, and thought how the view would be improved had there been a ruined castle showing against the skyline of that bare hill top. There it stands to-day, after a century and a half, as blatant and unashamed as ever, and as patent an imitation as ever it was. "Sham Castle" it is called, and before it romance flies abashed: a frontage with nothing behind it: an empty mask with cross-bow slits, from which arrows were never discharged, and battlements scarce more substantial than the pasteboard turrets that furnish the stage in romantic drama.

* * * *

IT must be a very good thing for artists to belong to some club, and, provided their work has any merit at all, they may avail themselves of the advantages, commercial and social, which are offered by "The '91 Art Club." The crowd in the little Maddox Street gallery would convince anyone not hopelessly prejudiced of the justice of this generalisation, for, counting members and friends, the number present was great, and the purchasing-power represented by the components of such a constituency must have been very considerable. As long as women are women they will avail themselves of their right to undersell the vile man if they can, to make up for their disabilities in other respects, and the prices asked here for works of undoubted quality make it seem very likely that enough of the best will be sold to secure the success of such exhibitions. "Once a member always a member" one has to say sadly sometimes, and the tendency undoubtedly is for members of this and other societies to lower their standards of excellence, and generally take things easy when safe, but allowing as much as need be for laziness



NEW BALL ROOM, STOPHAM HOUSE, PULBOROUGH, SUSSEX: R. S. BALFOUR, ARCHITECT.

and constitutional ineptitude there remains a great deal to be praised. The paintings are small as a rule, and even the best may be bought at prices which will seem moderate if compared with those of things not a little bit better with better-known names attached to them. It would be hard within the limits of space to particularise, and when it is known that the writer is more easily pleased with examples of art which appear to him to contain the quintessence of true English feeling for beauty, there will be little surprise at his saying that there is nothing more masterly here than the portrait of "Stanley," son of R. Forfitt, Esq., by Lilian Edmonds (144). The works of Miss Anna Nordgren require no recommendation, and the "'91 club" is fortunate in being able to show so many. "Alice Kinkhead," by M. B. Barnard (75); a very original view of a bit of Regent's Park, by Miriam J. Davis (143); and a little picture called "The Last Chapter," by Frances Ramsay (145), are found about equally pleasing. There are many examples of craft, of course (none better than Mrs. Dawson's)—the good to be praised, the bad to be heartily damned—but there is little to be said about either. We are told of a good time coming, in which things only decently made will be brought into the world and distributed with much less noise than at present. Miss E. M. Rope is well represented, and her name on the members' list should prove an attraction to others.

* * * *

WHAT one goes forth to see in Messrs. Dowdeswell's galleries is seldom what proves most attractive, because the room containing the exhibition is reached by passing through others, and in this particular case the student and lover of English art cannot fail to notice *en passant* the examples of Henry Singleton's work. There is the grace of the idyll about him without the disastrous leaning towards an excess of sentimentality which was to become the fashion. The tendency nowadays is to be constantly exhuming past Masters. When it seemed that booming could not go further than it had in the case of George Morland, there was a call for his father's works, with the result that students adopting by preference the "Historical Method" were a good deal wiser and better. Let Singleton's work come next. What we are really invited to see is an exhibition of twenty-three paintings, of which if only a few are remembered it is most likely because they are not on the whole remarkable. The portrait painter Miereveldt, born forty years before Rembrandt, produced works which were never surpassed by that master as long as he pursued the same path, and such an example as we have here should be noticed on that account (1567–1641). Vandyke (1599–1641), William Johnson (1610–1646). It is very well known that Vandyke's coming to England was a determining event in the history of English art. Compare the Holbeins we have with the Vandykes: how complete is the difference of style! It matters but little that a truly magnificent portrait of the wife of King Charles I. is attributed to one of his school. He signed, we are told, little more than a dozen of all the pictures he painted, and seeing that what we have here is better by far than most of the paintings we saw at Burlington House in the winter, it may as well be regarded as his, for the purpose of study, at least. Had Vandyke his double in England? Neither he nor his master, Rubens, could have produced unaided the pictures that were required. Nor could they afford to have any duffers about them. The latter we know was obliged in the course of one year to refuse about three hundred would-be assistants, and the argument is that he, a prince among painters, would have none but the best about him. The signed pictures of these two masters are the exceptions which prove the rule. To let this pass for the nonce as Vandyke's, and let it be compared with the hardly less wonderful portrait by Dobson. The younger man's work is a little more decided and harder, and this may either be due to the influence of our earlier painters, or to the fact that the absolute ease of the master is but seldom attained by the pupil. The resemblance in point of style is most marked, and the two should be studied together. How one of the Peel heirlooms should be at the moment of writing in these galleries has not as yet been discovered, but it is earnestly hoped that it may become ours in time.

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THOSE among Londoners who take an interest in London's new streets, and the names those streets shall be given, are greatly exercised as to the nomenclature of the Holborn to Strand thoroughfare, to be constructed by the County Council Let us say at once that this by no means ranks amongst matters of urgency, for three years will probably have passed before the thoroughfare in question will be opened. But since the matter of naming it has been already mooted, and as names more or less unsuitable, and generally of the grandiloquent kind, have occupied the fore part of the already heated discussion, let us see of what orders are the names of prominent streets, both old and new, in provincial towns, and endeavour to pluck from that varied collection some hints for our own needs. First, however, let it be impressed upon all and sundry that titles of the topical or commemorative kind are worse than being merely unsuitable. The "Gladstone Avenue," or "Salis-

bury Street," the "Mafeking Road," or "Pretoria Place" of to-day, will become, in the course of time, as stale and trite as are the "Alma Cottages," "Waterloo Places," and the "Inkerman Terraces," of which we are already possessed. None shall gainsay our loyalty, but of Victorias—colonies, towns, villages, streets, stations, and statues—we already own a bewildering sufficiency. Nor is it conceivable that a long-suffering public would calmly endure the cacophonous outrage of a "County Council Street." Birmingham has its "Corporation Street," at once a fine thoroughfare and a fine and well-fitting name; but a shambling, broken-backed cognomen with a specious alliteration like that of a "County Council" is effectually barred.

* * * *

On the other hand, some of the most picturesque names of streets in provincial towns are utterly unsuitable to our use. Transplant them, and, like a delicate flower, they perish and wither in an unaccustomed soil. We are not specifically alluding at the moment to such names as those of "Mucky Peg's Row" at York, the "Land of Green Ginger" at Hull, or to the unsavoury name of "Mixen Lane" at Ludlow, and elsewhere. Rather are such romantic titles as those of "Maison Dieu Street," Dover, "Rampant Horse Street," Ipswich, or "Market Jew Street," Penzance, referred to. In their several towns they have a very special reference to local history, and would be merely senseless elsewhere. Like "Cheesehill Street," Winchester, whose modern spelling disguises the fact from nine hundred and ninety-nine of every thousand persons that it was once "Chesil," *i.e.* Pebble Street, these titles are in their very essence historical and descriptive. Like "Mercery Lane," Canterbury, where mercers most did congregate in days of old, they allude to bygone manners and customs; or, again, in the case of Shrewsbury, they not only describe the homes of old-time trades and occupations, but do so in what is now an alien tongue, in the once vernacular Welsh. Shrewsbury is full of oddly-named streets, such as "Mardol," "Wyle Cop," and "Pleasance": nor need we adventure farther afield than Brentford, the county town of Middlesex, for queerly-titled highways and byways, where "Half Acre" jostles "The Butts," and "Town Meadow" is a near neighbour of "The Hollows." The new street cannot hope to start in life with names like these. Carved out of a squalid mass of bricks and mortar, it will enter upon existence with no history, and will doubtless be damned to all time with the American-sounding title of "Avenue," to which will be prefixed either the name of some scion of royalty, or (even worse resort) it will be made to bear the name of the Chairman for the time being of the L.C.C.

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The most prominent feature of railway construction during the last decade has been the introduction and the multiplying of London deep-level electric lines. The City and South London showed the way, ten years ago, and the latest, but by no means the last, to be opened has been the Central London. Others, such as the Great Northern and City, the Great Northern and Strand, the Baker Street and Waterloo, and the Hampstead, St. Pancras, and Charing Cross, are in different stages, so that with these, and the many more already talked of, London ten years hence will be royally endowed with swift and cheap communication. Exactly how the deep-level lines will affect the number of passengers who will remain to the omnibuses yet remains to be seen. George Eliot, writing in 1866, anticipating travelling by propulsion in a pneumatic tube, is in a way prophetic of our modern deep-level electric railways and foresees them in this passage: "The tube journey can never lend much to picture and narrative; it is as barren as an exclamatory O!" Curiously enough, the railways we are here considering exactly parallel this passage, for their circular tunnels are lined with iron segments, and actually resemble gas or water mains of a larger growth. It was, indeed, the contention of an eminent counsel, retained to argue against the Central London Railway Bill when it was before the House in 1894, that "the public would object to be squirted through a drainpipe." Not many will whose business is urgent. The Central London will bring Shepherd's Bush more than half an hour nearer the City and the Bank, and will necessarily have the effect of rendering that western suburb more urban. Others, doing the like for east, north, and south, will presently begin to send up the value of property and create an all-round improvement in districts that have hitherto languished for lack of means to cheaply and speedily reach the heart of London's business.

Byzantine Constantinople: by Alexander Van Millingen, M.A.

Byzantine history, though little studied, always fascinating; and Byzantine architecture, which has perhaps been even less studied, is equally interesting; while both do much to bridge over the gulf between the classical and modern epochs. We, therefore, welcome this new contribution of Mr. Van Millingen's, which treats in a measure of

both subjects, and contains much hitherto neglected material. At the same time, the leading title of the book is rather misleading, for, as the sub-title indicates, it is only a portion of the Byzantine remains that is here described, while the historical side of the book is limited to those events which can be connected with the walls and their immediate vicinity. In short, one is led to expect a general treatise on mediaeval Constantinople, which it proves not to be; but we trust that, as a hint in the preface seems to imply, this is only a first volume, and that it will be followed by others dealing with the churches and the general topography of the city.

The author's general aim has been to identify the historical sites with the view of making the events more intelligible and vivid. His work claims to be in the main a fresh and independent investigation, with constant appeals to the original authorities, and he has personally examined with the greatest care all the localities concerned. As a Professor of History in Robert College, he has the advantage of living on the spot and deriving therefrom all the aid that the *genius loci* can afford.

After two introductory chapters dealing with the geographical limits of the ancient city, and the arrangement of the present one, we are personally conducted (so to speak) round the walls in order, ending up with the shores of the Golden Horn and the Sea of Marmora. There is an excellent key-map of Byzantine Constantinople, which for the average reader obviates pages of description; and more valuable, though less interesting to study by itself, is an elaborate map giving the whole extent of the land walls built by Theodosius on one plate, by means of which the author's course may be more easily followed.

Roughly speaking, there are three walls encircling the city, the first enclosing the ancient Byzantium on the end of the promontory; next, the wall of Constantine to the north-west, increasing the area of the city to five or six times its original size; and finally the Theodosian walls stretching almost in a straight line for more than three miles from north-east to south-west, and almost doubling again the area of the city. To judge by the photograph facing p. 46 they must be most imposing in character, with their battlemented towers at frequent intervals, and their stupendous masonry.

Mr. Van Millingen has evidently read up his historical authorities, dreary chronicles as some of them no doubt are, with great care and diligence, and he has chapter and verse for every statement. He points out, however, that many questions cannot be definitely settled until excavations are permitted. His handsomely got-up and erudite volume should be carefully studied by all interested in the subject.

H. B. W.

"Byzantine Constantinople: the Walls of the City and adjoining Historical Sites." By Alexander Van Millingen, M.A. London: John Murray. Price 21*s*.

DECORATIVE HERALDRY: BY G. W. EVE.

EVERY one who is acquainted with the ancient buildings of this and other European countries, from the thirteenth century downwards, cannot fail to have been struck by the way in which armorial shields and devices have been so extensively used as decorations, and always with happy effect. Probably the earliest examples of such decorations in England are to be seen in the wall arcades of Henry III.'s work in Westminster Abbey church. Here the finely sculptured shields, suspended by their straps from pairs of heads, are at once admirably designed and in perfect harmony with their surroundings. Still in the same church, but of much later date, in the sumptuous Lady Chapel at the east end, the walls and roof literally bristle with the badges and armorial ensigns of the royal founder, or rather rebuilder, Henry VII. The intervening period is also well illustrated as to heraldry at Westminster by the tombs of Queen Eleanor of Castile, William of Valentia, Prince John of Eltham, King Edward III., Lewis Robsart, King Henry V., and others. Many of the Elizabethan and Stuart monuments serve well to carry on the series, and afford examples of the heraldic movement of the time which might be studied with advantage by the artists of to-day.

Another wonderful display is to be seen at Canterbury, where the subscription list to the cloisters is represented by the beautifully carved shields that are disposed all over the groining. He who turns from a contemplation of the ancient heraldry at Westminster or Canterbury or York to a consideration of some such modern example as the royal arms, &c., over the National Portrait Gallery doorway, or the lifeless sham "mediaeval" heraldry on the new front of the Public Record Office, may well wonder how can such things be.

The reasons are many. One is that heraldry is not included in the professional course of study, either of the architect or the artist. Consequently each grows up in ignorance of its history, of its beauties and capabilities, and of its manifold applications to every form of art. Called upon to design an achievement to surmount a portal, or to paint a man's armorial ensigns on his picture, the poor architect or artist evolves from his imagination a composition that would disgrace a coach painter,

which calls forth the ridicule and pity of every herald. Another reason for poor modern heraldry is the inadequate series of models, such as the illustrated "Peerages," to which our friends most readily turn. An improvement in the right direction as regards one of the "Peerages" was attempted some years ago, but met with no encouragement, and the standard editions still continue in the old ruts. Most of the so-called "Heraldic Manuals" are equally valueless, especially those that profess to put artists in the right way as regards colouring and drawing, and all are alike tied and fettered by modern cast-iron rules which must be swept away before any designing can come into play. One excellent little work, Boutell's "English Heraldry," published by Cassell and Co. in 1867, is readily obtainable for three shillings in the second-hand book market as a "remainder," but is not as well known as it deserves, though written by one who fully appreciated the beautiful applications of heraldry, and did much to disseminate its true principles. The most recent work which can be safely recommended to the architect, the artist, and many a student, is Mr. G. W. Eve's "Decorative Heraldry," which claims to be "a practical handbook of its artistic treatment." In a well printed and copiously illustrated volume of 282 pages we have (1) such a short primer of heraldry as will familiarise an inquirer with its grammar and applications; (2) a brief essay on the origin of heraldic forms; (3) a chapter on the development of heraldry; (4) an account of the heraldry of the Renaissance; and (5) lastly, a few words on the decadence and revival of the art.

So many writers have expounded the grammar of heraldry that Mr. Eve's first sixty or seventy pages are somewhat superfluous, and we would rather he had amplified and further illustrated the later and more interesting sections of his work. The illustrations are a great feature of the book, and their selection and appearance in general leave little to be desired. Those from MS. sources are the least satisfactory, and this is the more inexcusable when so many admirable examples abound. For fig. 118 we would have preferred a picture of the ancient shield of Edward the Confessor in Westminster Abbey to the modern copy outside. Fig. 128 describes the frame of Richard II.'s portrait as "late fourteenth century," but, unless we are much mistaken, it was designed by Sir G. G. Scott. Fig. 163 professes to represent an embroidered glove of the reign of Henry VIII., but the needlework cannot well be older than that of Charles II. These are, however, but minor blemishes in a book that has much to commend it, and do not lessen to any extent the value of the illustrations themselves.

The representations of heraldry of the present revival are by no means the least interesting in the book; in fact, they are for the most part so full of encouragement that in recommending architects and artists to study Mr. Eve's book we confidently bid them go and do likewise.

"Decorative Heraldry: a Practical Handbook of its Artistic Treatment." By G. W. Eve. London: George Bell & Sons.

HIGHWAYS AND BYWAYS IN NORMANDY: BY PERCY DEARMER. ILLUSTRATED BY JOSEPH PENNELL.

WE are not quite sure to whom Mr. Dearmer's "Highways and Byways in Normandy" should be most warmly recommended—whether to the actual traveller whose days will be made so much more profitable and enjoyable by an overnight's study in it of the morrow's route, or to him who, sitting at home in a comfortable armchair, is enabled by it to journey delightfully in imagination. We are quite certain that it will induce a good many of the latter class of travellers to join the former. With the ordinary tourist, "whirled along by the unquiet spirit of the age which will not let them rest, even in their holidays," Mr. Dearmer has little sympathy, though he "cannot help crying to them now and then a 'Siste, viator!'" although he knows to do it is "to battle vainly against a nervous age." The following lines perhaps best show his own attitude of mind: "There is something vastly depressing in the way one is dragged out of quiet places and paraded round the Cathedral (Rouen). The only remedy is to go in the early morning, when it is being used for purposes of worship. Of course you cannot walk about much at this time, that must be done later under escort—but you can take in *the spirit of the place.*" (The italics are our own.) It is precisely in the author's capacity to take in the spirit of the place—be it town, castle, church, or cathedral—to interpret it for others, that the charm of the book consists. It is essentially the book of a man whose tastes are catholic, whom no architecture, save the wantonly restored, fails to interest; who is equally happy mentally reconstructing the fortifications of a castle and fighting over again its many sieges; looking on at a peasants' fair or a religious festival (concerning the origin of the latter he is full of quaint lore), or recalling the well-vouched-for facts—or what Lamb calls "things sitting but upon the remote edges and outskirts of history"—associated, for him, with every spot he passes. The route suggested starts at Gisors, and, travelling sometimes on the highroad, some-

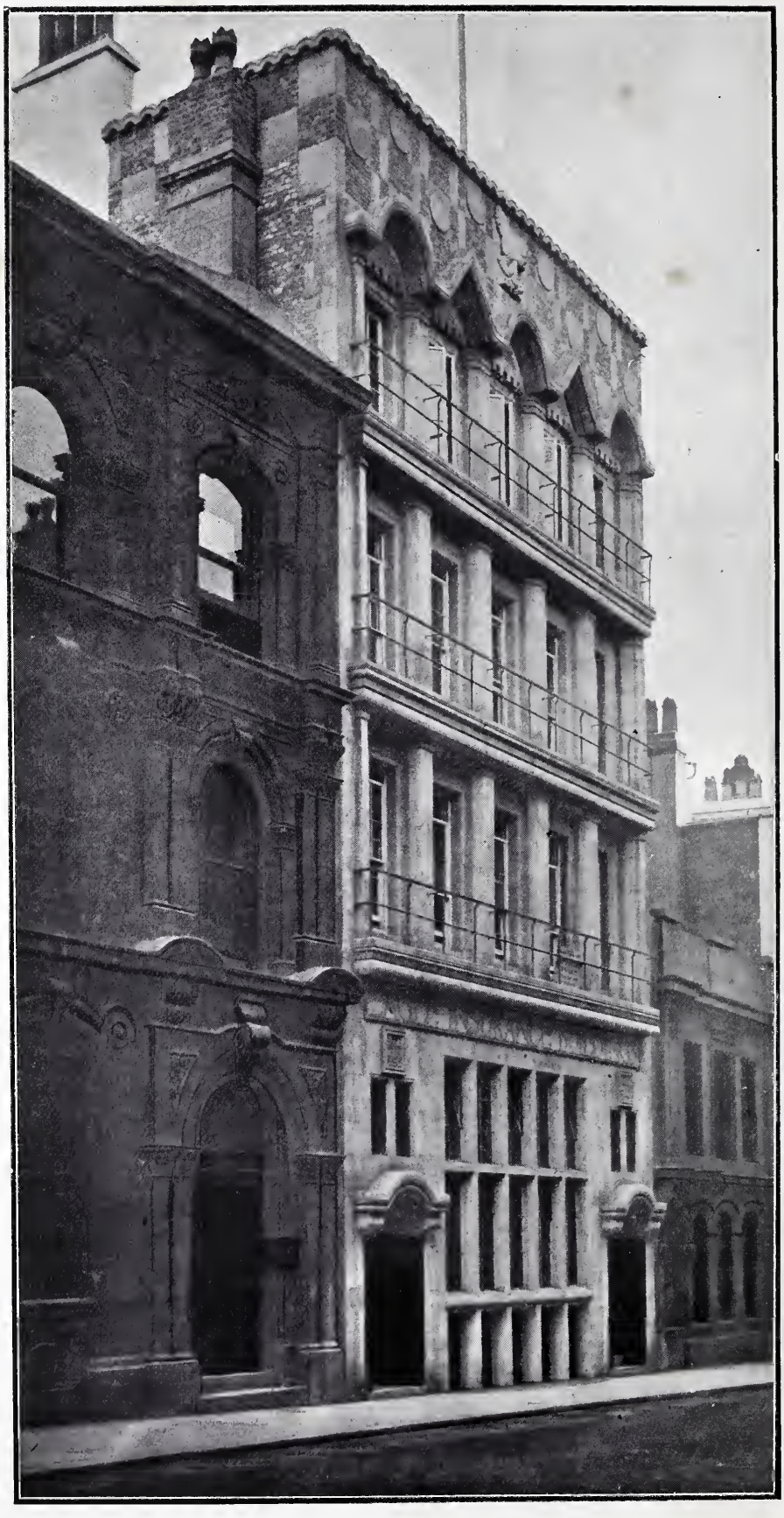
times by byways—of the shade in which, to those who know the long, straight, poplar-bordered main roads of Normandy, it is refreshing even to think—passes by Les Andelys, Evreux, Bernay, Lisieux, Argentan, Domfront, Mortain, Vire, Mont. St.-Michel, Granville, Coutances, Caen, along the coast to Honfleur, thence to Pont Audemer, Rouen, Caudebec, and along the coast to Dieppe and Eu. Between each two places lie villages scarcely mentioned by the ordinary guides, but nearly all possessed of beautiful churches or abbeys, rich, too, sometimes, in lovely glass, the appreciation of which is one of the especial merits in this book. In all of these the architecture is closely studied, every detail pointed out, every suggestion caught. How broad our guide's sympathy is, is perhaps illustrated by his summary of the "three special things to study in Evreux Cathedral: the eastern part of the interior, where you can see Gothic in the most perfect and logical stage of its development set off by lovely glass; the wonderful series of wooden screens which extend all round the church; and the classical west front." (We have only one complaint of the architectural descriptions—we wish capitals were not almost invariably referred to as "caps.") He lingers, by the way, with special enjoyment at Evreux, partly by the belfry of which Prout made one of his most delightful drawings, but which does not seem to have tempted Mr. Pennell's pencil; partly by the Cathedral, telling its history, tracing the many hands at work in its structure, examining one by one the subjects of the screens. The account which comes earlier in the book of Château Gaillard—the "Saucy Castle" built by Richard I., and over which the latter cried exultantly "Qu'elle est belle, ma fille d'un an!"—forms, with the description of the Andelys churches, one of the most interesting chapters in the book: the plan of the castle is most clear, its importance and its perils are so graphically told. It is impossible to touch on the many places which, under Mr. Dearmer's guidance, we have mentally revisited or vowed to visit—Lisieux, which charmed Prout as did Evreux; Couches, "stranded high and dry from the Middle Ages on its own hillock, with its own church and ruined castle and municipal park and Hôtel de Ville, fast asleep in the mid-day sun." The church is dedicated to St. Foy, and her story is told among others by the lovely glass; Falaise, "a place to make friends with"; Domfront, one of the most interesting mediæval towns, whose castle was so heroically defended by Montgomery; and many other places. Once at Mont St.-Michel, there is scarcely a corner which does not gain an added interest by the wealth of legend and story with which our guide surrounds it. Rouen, again, is one of the places whose spirit has been most successfully caught. There is confessedly no attempt to work through Rouen in any historical order. We wander through the streets, stopping first on our way to the Cathedral under the Grosse Horloge, and looking at "the little toy house at the foot of the belfry—the quaintest, prettiest jewel of homely architecture in Rouen"; then examining the outside of the Cathedral, lingering especially before the Porte de la Calende—"work which took years of devoted labour, that expresses a whole age with its everyday facts and its aspirations for the morrow." The Privilege of St.-Romain supplies a couple of most interesting pages in a book which is everywhere delightful. Mr. Pennell's drawings are full of charm, though in some of them the "short-hand" rendering of detail has been carried to the verge of ineffectiveness.

"Highways and Byways in Normandy." By Percy Dearmer. Illustrated by Joseph Pennell. London: Macmillan & Co. 1900.

WORKING DRAWINGS FOR WOODCARVERS: BY EMILY BURGESS.

A SERIES of twenty-four plates, which, we are told, may be purchased separately for 4*d.* apiece, and which, therefore, are plainly intended for workshop use. Yet there is not one section from beginning to end. The designs are all labelled "copyright," somewhat unnecessarily one would think, for they are not likely to be pirated, and can scarcely be of much use, except to the amateur, who is not very fastidious in his choice of subject. A great deal of useless labour has been expended on suggesting the grain of the wood. A "working drawing" does not require all this fiddling up, and it would have been better to have expended more attention upon the quality of the designs instead, which are crudely naturalistic arrangements of plants and flowers or monsters, and conventional scrolls not well understood, for the most part, while the occasional examples of sketch designs showing how the panels may be worked up are truly fearful and wonderful things. One may suppose that there is a public which buys such productions, or a publisher could scarcely be found for them, but what purpose such a collection can serve seems doubtful, unless it be to mislead the unfortunate and too confiding amateur who may buy it when in search of something upon which to exercise his talents, trusting that any design which he may find "in print" must be applicable to his purposes. A. W.

"Working Drawings for Woodcarvers." By Emily Burgess. London: Bemrose & Sons (Limited), 23 Old Bailey, and Derby.



THE EAGLE INSURANCE BUILDINGS, BIRMINGHAM: W. R. LETHABY AND J. L. BALL, ARCHITECTS.



THE EAGLE INSURANCE BUILDINGS, BIRMINGHAM: DETAIL OF FRONT ELEVATION.

THE NEW EAGLE INSURANCE BUILDINGS, COLMORE ROW, BIRMINGHAM.

To us who live in the midst of it, the greater part of the architecture of the nineteenth century seems a disorderly medley of pedantry and affectation, unrestrained by tradition, ungoverned by principle, with no aim or intention beyond the fashion of the moment and the ever-changing whim of the population. We began the century by copying Greek temples; then we tried to imitate fifteenth-century churches; then we went back to the thirteenth century; then we found that after all Greek columns did not seem quite at home in railway stations, and all our Gothic imitations, in spite of all the learning and ability which was lavished upon them, still retained the musty flavour of the Museum. So we thought we would pretend to be something a little nearer our own time: we studied the Renaissance—Italian Renaissance, French Renaissance, English, Dutch, Flemish, and Spanish Renaissance—and a free treatment of the Renaissance, as we call it, has been the excuse for an infinite variety of grotesque absurdities. In these latter days a new school has arisen which represents the natural reaction against the affectation of imitation, and adopts in its place the affectation of originality: new forms, new lines, new colours have been invented, and the protest against the slavery of ancient forms becomes in its extreme development a worship of formlessness which is easily mistaken for decadence and disease.

For all this confusion the historian of to-morrow will have no difficulty in finding causes; the enormous development of industry and commerce, the sudden increase of wealth, and the consequent dislocation of social forces, are enough to account for the interruption of the ordered development of the arts; but it may be he will find the most luminous explanation of this apparent calamity in the fact that it was a necessary education and preparation for the renewed growth of the future. The virtue of a man is greater than the virtue of a child, because the former has known evil and rejected it. In the same way it would seem that nations have to go through the temptation of the knowledge of good and evil, and the trial is not confined to the region of ethics. The Middle Ages—in the matter of the arts—were the Garden of Eden: everything they built or made was beautiful: so far as we can tell from the examples that remain there was no ugliness and no vulgarity in their work; but their virtue was unconscious; they made things beautiful because they did not



EAGLE INSURANCE BUILDINGS, BIRMINGHAM: MANAGER'S ROOM.

know how to make them ugly: and when in the years following the Renaissance the knowledge of evil came, the temptation had to be gone through, and the ancient paths of beauty once lost could not be retraced until the evil ways had been tried and found to lead nowhither.

If this view is anywhere near the truth, it follows that we may look forward to a time when there will once more be a style of architecture, the main principles of which, being admitted by everyone, will form the foundation of a new tradition which will itself be the beginning of a living growth and development. There is no more fascinating pursuit than to imagine what the main principles of such a style will be.

It will be based on the rejection of evil ways. There will be no pretence that a building is anything else but what it is; no pretence that we who live in it, or who build it, are anything else but Englishmen of the twentieth century; no imitation of other times or other men: because now at last, and once for all, we have learnt that such imitations and such pretences are impossible, and must fail.

It will be based on the knowledge of good. It is true that builders of the best buildings we know had no knowledge of any style except that which immediately preceded their own. But for us such ignorance is impossible—for good or for evil, knowledge of all past styles is with us; we must put aside all that is accidental, all that belongs to, or is the outcome and expression of, this or that time and place; we must use only for our own practical purposes such inventions of past builders, such laws of form and construction, as belong to all places and all time.

Lastly, it will be the outcome and expression of our own circumstances and conditions, our own wants and aspirations, our own materials and our own characters. It will above all be sincere and truthful. The face of a building will be indicative of the life which is led inside, and not too different from the character of those who use it.

A building which seems to us to tell the story written above, and a great deal more, has just been erected for the Eagle Insurance Company in Colmore Row, Birmingham, by Messrs. W. R. Lethaby and J. L. Ball. A simple-minded person from the country would not, we expect, be very much struck by it one way or the other. He would think it just the kind of building in which he would expect to find the offices of a respected and self-respecting Insurance Company. A citizen might have a more definite opinion; he might notice the absence of cheap ornament, useless turrets, meaningless and fantastic vulgarities of all kinds to which he is accustomed, and might think it ugly. The learned man is offended because he cannot label its style; it cannot be called either Gothic or Classic, or English or Dutch or Italian Renaissance. The really sensible person (it is difficult to find a sufficiently modest adjective for the people whose opinion one shares) sees a thoroughly common-sense building exactly suited to its purpose and expressive of its function; not without such delicate ornament as befits its character and is attainable under modern conditions, and of striking beauty and dignity.

One side only faces the street; this is built of Doulting stone and is of four stories. The first story, or ground floor, where is the office of the Insurance Company, is lighted by a large mullioned window reaching to the ground, on either side of which is a door. The windows of the second, third, and fourth stories are square-headed openings surrounded by a moulding, with wooden casements; between each story is a heavy projecting course of moulded stonework, each course resting on a series of engaged semi-octagonal pillars, whose bases are on the course below; each course serves as a brow to the windows below and as a balcony to those above, and is provided with a light iron railing. The ground floor has no pillars, but the balcony over it gets a corresponding support from the extra thickness of the walls, or rather the window plane of the upper stories is recessed to the extent of the

thickness of the pillars. Above the topmost windows the projecting course becomes a cornice of alternate semi-circular and angular arches, and is itself surmounted by a parapet of mixed brick and stone with a moulded stone coping. The neighbouring buildings being all lower, the parapet is re-turned at both ends.

The mouldings and other decorations must not be passed over without a word. The former are most effective and interesting: strong and massive when there is work to be done, graceful when the work is over and playtime comes; a spiral member which runs along the upper side of the balcony courses and the moulding round the upper story windows are very beautiful, but there is nowhere to be found any suggestion of any past and dead style.

The brick and stone parapet above referred to is also very interesting; large square blocks of stone, on which are slightly projecting flat discs, alternate with upright oblong blocks of stone and brickwork, and the coping on the top of it, instead of the more familiar horizontal moulding, is deeply cut with a series of segmental grooves.

The inside of the building is no less interesting than the outside. The lower part of the walls is covered with white painted panelling. A deep frieze is decorated with green and yellow marble panels between the arched recesses; the white plaster ceiling has a delicately modelled cornice, and is divided into four equal spaces, each of which contains a large circle of modelled plaster work. The manager's room is lighted by a small glass dome. The two outside doors are covered with hammered and polished sheets of brass.

Messrs. Lethaby and Ball have given us an example of a building without archaeological or other affectation of any kind, whose character, or we might say style, arises from a frank recognition of modern conditions and requirements and a mastery of material and composition.

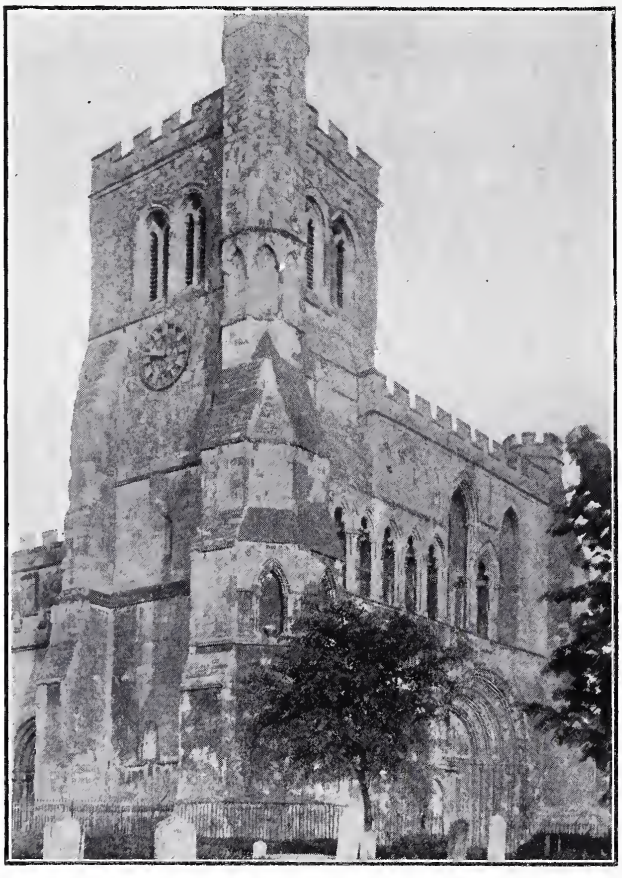


EAGLE INSURANCE BUILDINGS, BIRMINGHAM; VIEW OF OFFICE.

ANOTHER "RESTORATION": DUNSTABLE PRIORY CHURCH: BY EDWIN GUNN.

PLEASANTLY situated among rolling hills, and easily accessible in this age of cycles, it is strange that the town of Dunstable has largely escaped the notice of architectural students. It possesses many interesting historical associations, chiefly clustering around the fine fragment of its Augustinian Priory.

The town was founded in 1131 by Henry I. upon the site of a Roman settlement at the crossing of Icknield Way and Watling Street, and presented by him to the Black Canons, whose church (dedicated in 1213 by Bishop Hugh the second of Lincoln) was probably then rising. It is said that the king contemplated forming a new



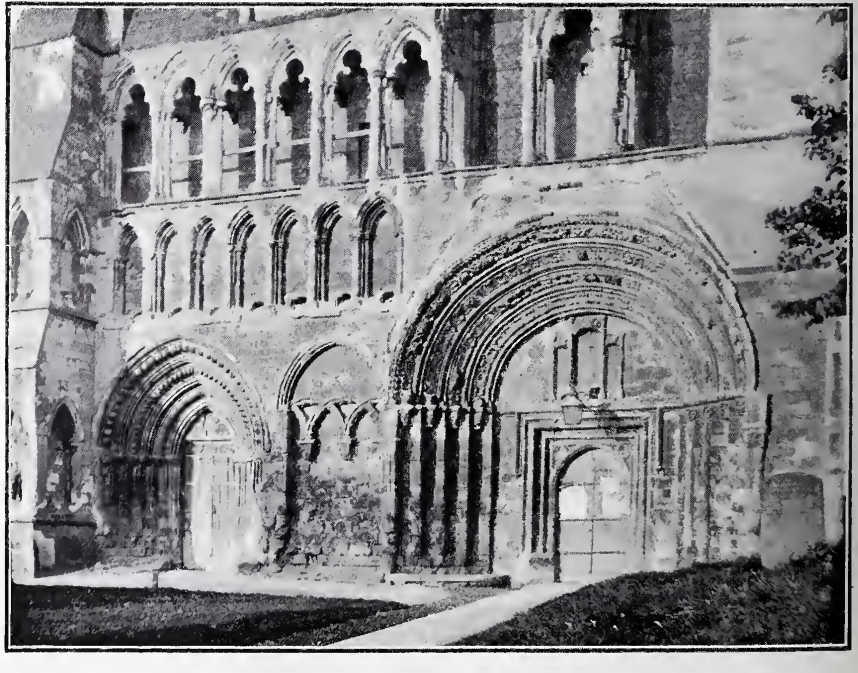
DUNSTABLE PRIORY CHURCH.

diocese taken from the huge see of Lincoln, of which this church was destined to be the cathedral, but although the project was again raised in the time of Henry VIII., Dunstable has never been the seat of a bishop.

Throughout the Middle Ages the town possessed some importance owing to its position upon the great road northwards, and was frequently visited by royalty. The body of Queen Eleanor of Castile rested here upon its journey to Westminster, and the usual cross, long since destroyed, was erected in the Market Place. The concluding stages of the trial of Queen Catherine of Arragon took place in Dunstable, and sentence of divorce was pronounced in the vanished Lady Chapel of the Priory Church.

The mutilated Norman nave and Early English west front are all that remain of this one-time noble church. No attempt seems to have been made to trace the plan, but it is probable that in the existing seven bays, the original Norman nave stands complete, while eastward of this would be a central tower, transept and choir, now demolished. The nave, although subjected in 1850 to a drastic restoration, retains much interest. Norman hatchet work is in places very well preserved, and during the restoration a tool, somewhat resembling a butcher's cleaver, which doubtless was used in this work, was discovered in the south wall. The main arcade is of a heavy though somewhat late Norman, the arches in three orders supported upon attached shafts with rudely carved capitals. The Norman triforium forms the present clerestory, its large single arches having been walled up and Perpendicular windows inserted. This arrangement may be well seen from outside. The Norman clerestory was probably removed when the church was re-roofed in Tudor times. The east end is formed by a blank wall, with painted decoration by Messrs. Bodley & Garner. A screen, chiefly of modern workmanship, but incorporating portions of an old screen formerly at the west end of the nave, encloses the ritual choir. The south aisle is covered with plain quadripartite Norman vaulting with moulded ribs, but having been almost entirely rebuilt at the late restoration is now unreliable.

The church's crowning beauty lies, however, in its magnificent and *absolutely unrestored* west front. A better impression of this noble work may be obtained from the illustrations reproduced herewith than would be possible from a written description. The centre portal, although later than the



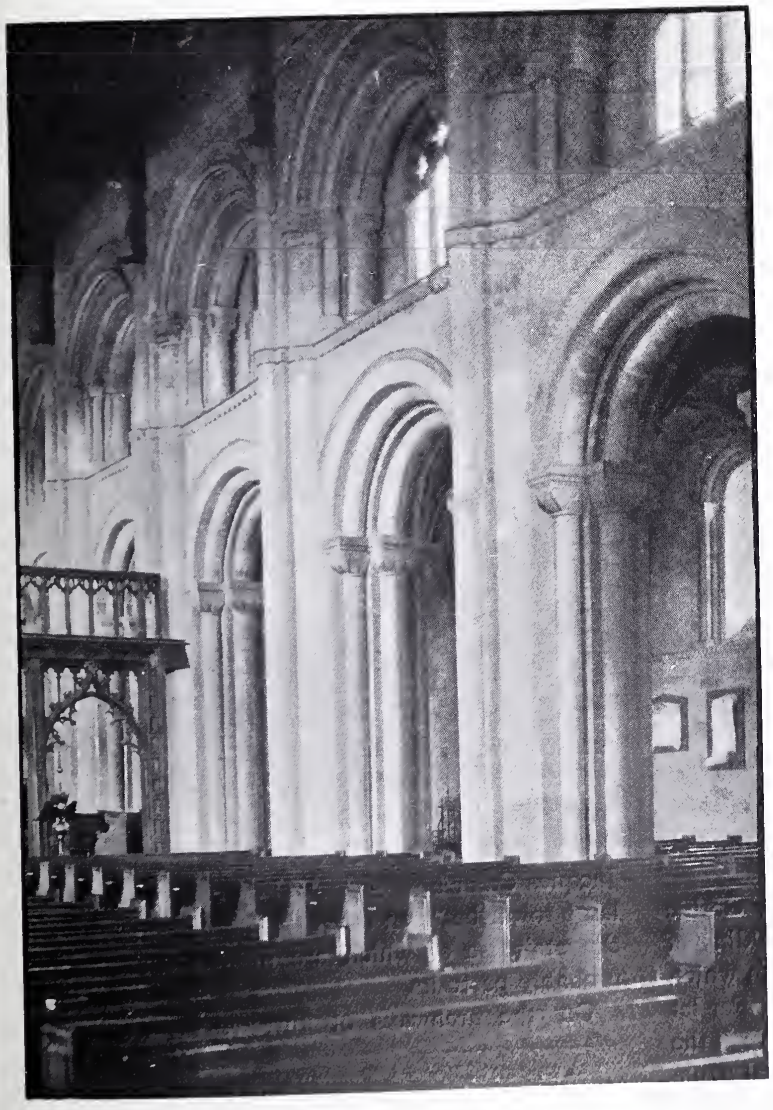
DUNSTABLE PRIORY CHURCH: THE WEST FRONT.

nave, is evidently earlier than the rest of the front, which has quite shaken off any lingering trace of Norman influence, and in delicacy of detail reminds one of contemporary work at Lincoln. The diapered wall surface is also worthy of note, as suggesting a connection (perhaps through Bishop Hugh) with similar work of about the same period at Lincoln. The south-west tower fell not long after its erection, and would not appear to have been subsequently rebuilt; the upper part of the existing north-west tower is of Early Perpendicular workmanship, and contains a peal of bells. The open gallery behind the second tier of arcading on the front communicates with this tower.

The interior design of the west end is remarkable, and produces a very peculiar effect; it consists of an open arcade of lancet arches, the outer arches inclining most curiously towards the centre. There is a passage in the wall at cill level.

A movement is now on foot for "restoring" this fine and unspoiled specimen of mediaeval art. The reason is not apparent, as no structural danger would seem to threaten, while it is unnecessary to point out that any attempt at replacing the worn and damaged carving with a modern imitation will be fatal to the interest of the work. A glance at the "restored" doorway in the north aisle will convince any who doubt the truth of this statement.

Of the collegiate buildings the remains are but scanty. A straw factory near the church has a vaulted chamber divided by modern partitions into several apartments, and a large double gateway still exists adjoining the west front. The ground on the south side of the church is said to cover extensive foundations, and should repay careful investigation.



DUNSTABLE PRIORY CHURCH: SOUTH SIDE OF NAVE.

THE HÔTELS JACQUES CŒUR, LALLEMAND, CUJAS, AND THE PALACE OF DUKE JEAN: WRITTEN BY S. N. VANSITTART.

THE fortifications of the town of Bourges being found in the time of Louis VIII. to interfere with its enlargement, this monarch by charter dated 1224 granted permission to build on the ramparts, which grant, confirmed by his successors, caused many a parcel of tower and wall to become private property.

Of this sort was the chaotic agglomeration of tenements and turrets comprising two of the watch-towers of the fifth century, known as the *fief de la chaussée*, sold by one Jean Bélén to Jacques Cœur, or Cuer, in the year 1443 for a sum less than £40 of our money, record of which sale still exists in the local archives.

The travelled and cultured purchaser set to work with that thoroughness of purpose which characterised him to enrich his native town with a residence ennobled by the best art of the day and fit to vie with the palaces of the great merchants of Italy. Though the name of the designer of the building is lost to us, he presumably was Jean Gaunet, who in 1439 built the façade of St. Germain l'Auxerrois, while Jacquelin Culon and Guillot Terpant, both of Bourges, were the master-masons of the extensive hôtel which at the end of three years occupied the site of the former woebegone *fief*, the mere walls costing 135,000 livres.

Five years more were spent in

decoration, and a certain Antonio d'Asti, who in 1450 visited Bourges, declares that up to then 100,000 gold crowns—equivalent to £24,000—had been expended on what a chronicler styles this *œuvre de roy*, the furnishing of which appears never to have been completed, for the commissioners of Charles are known to have expressed astonishment on finding so few effects in so large a palace.

Such furniture as was required for the entertainments Jacques Cœur was able to give before his imprisonment were loaned for the occasion ; and the crumbs which fell from this rich man's table were always distributed among the indigent.

attitudes, and garments in a gale, which, not content to build for itself, must needs in the name of restoration destroy what it was incapable of appreciating.

The south front, that of the dwelling-rooms, with massive round towers at either angle, rests solidly on the Gallo-Roman bastion, its aspect stern as that of a feudal castle. The north side and entrance with its delicate ornamentation may be described as consisting of a central pavilion with wide arched doorway opening into an irregular-shaped court-yard, flanked by a graceful turret and by wings with mullioned square windows.



SOUTH VIEW OF HÔTEL JACQUES CŒUR.

Restored to his heirs in 1457, the house was sold forty-four years later, and owned successively by various families of note, the last private proprietor being Colbert, Minister of Finance of Louis XIII., of whom in 1682 it was bought by the town to become the Hôtel de Ville till purchased by the State in 1858 to be converted into a Law Court.

Harmonious irregularity, that essentially Gothic characteristic, is the great charm of this building of the very close of the Middle Ages, a charm which may be said to have died with the period. For let us not forget that on what we are pleased to call the "Renaissance" followed the pseudo-classical style of "damnable iteration," stucco ornament, forced

From recessed niches look up and down the street two stone busts of manservant and maid, emblematic of vigilance.

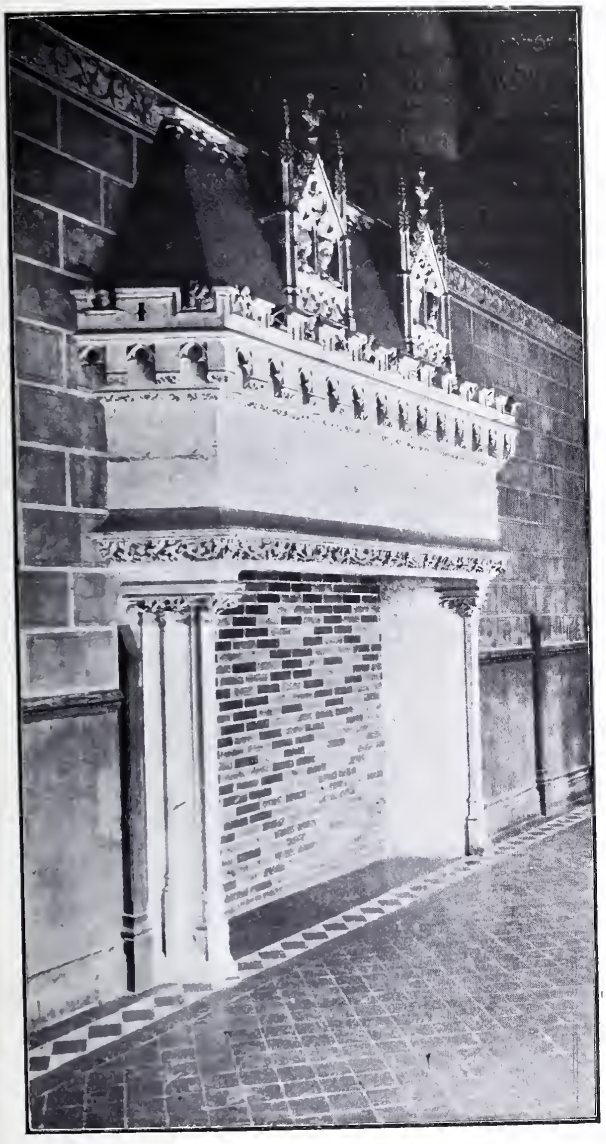
Over the doorway is a canopied bracket on which stood an equestrian statue of Charles VII., destroyed in 1789.* A corresponding likeness of Jacques Cœur himself looked on to the court and large tower between the many narrow windows of the staircase of which are numerous bas-reliefs, probably portraits.

On the archways of turrets, with staircases

* A resident of Bourges, Monsieur Octave Roger, was acquainted with a porter, aged nearly 100, who remembered the statue before its destruction.



TURRET OF STAIRCASE IN COURT OF
HÔTEL JACQUES CŒUR, BOURGES.



CHIMNEY PIECE IN HÔTEL JACQUES CŒUR.

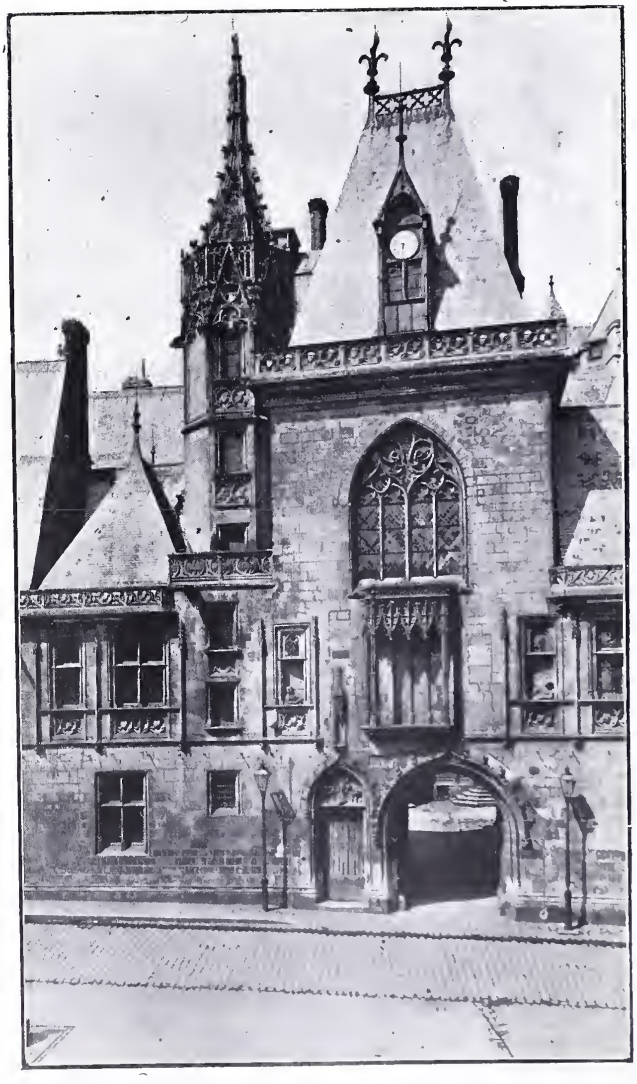
leading in various directions, are carvings appropriate to their destinations; thus, the chapel is indicated by a group of a priest, an acolyte, and a beggar; the dining-hall by fruit-trees; and the kitchen by a large fire-place and cauldron, a child turning a spit, a woman washing plates, and a man pounding spices. The frequently repeated group of orange, olive, and palm trees is emblematic of Eastern travel and trade; the scallop shell and twin hearts are allusive to his patron St. James, his own conjugal affection, and the coat of arms he took to himself, when ennobled, with the motto *à valians cœurs rien impossible.* Heart-shaped are even the heads of nails studding the solid oak doors, behind the massive *heurtoir*, of which a grated *vasistas* served to scan the visitor before admittance, as practised in Italy to this day.

Though the interior has suffered from neglect and various changes of purpose, there are many humorous and enigmatical bits of chiselling to be noted; impaired, unfortunately, as to sharpness of outline by the *improvement* of a thick coat of oil paint.

The hall preceding the chapel has a dark oak ceiling shaped like the inverted hull of a ship, and two interesting mantelpieces. Between the crenellations of the one are little figures in various attitudes—some on guard, others shooting from cross-bows, while four ladies, wearing the exaggerated head-dresses of the period, look out from gables above. The other has dames accepting proffered flowers and a man and woman playing chess; lower down smaller figures strike a guitar and read a scroll. At the top yokels armed with staves and mounted on asses, escorted by shepherds for heralds and squires, are riding a joust.

Raynal, alluding to this in his history of Berry, sees in it a skit of the wealthy merchant on the nobles, who, while having recourse to his purse, yet affected to despise him.

On a small stained-glass window are depicted a jester with asses' ears, and a man with forefinger



HÔTEL JACQUES CŒUR.

to padlocked lips, and the legend, *en bouche close n'entre mouches, entendre, taire, dire, faire.*

The vaulting of the carefully restored chapel displays white-robed fair-haired angels bearing scrolls inscribed with verses from the Canticle of Canticles. Admirably painted and untouched by any brush save that of the designer, the open-winged angelic host stands out almost in relief from a deep blue star-spangled sky.

This remarkable fifteenth-century fresco is ascribed by the Abbé Valentin Dufour to a painter François d'Orleans, and by Monsieur Chenneirères to a miniaturist named Bourges, pupil of the renowned Jean Fouquet.

Worthy of a Fra Angelico is the sweet expression of the figures, of a Melezzo da Forli their foreshortening.

At the top of the large south tower is the treasury chamber named the *salle des angelots* from the four angels, terminals of the groins of its arches, with the lock of its heavy iron door still intact. Many have been the conjectures regarding a sculptured bracket of this chamber. Viollet-Leduc held it to be an allusion to the Dauphin, his



CHIMNEY-PIECE IN HÔTEL JACQUES CŒUR.

plots, and infatuation for Agnes Sorel; now, however, the opinion of Monsieur Hiver, published in 1869, that it represents an episode from the romance of Tristan and Iseult is generally accepted as the best explanation.

A summary of the history of the rise and fall of the remarkable man, whose cruel spoliation leaves an indelible blot on the character of his Royal plunderer, may not be out of place here. Son of a furrier, Jacques Cœur owed his vast wealth to his extraordinary business capacity and to his skilful selection of active agents devoted to his interests, by which means he acquired almost a monopoly of trade with the East, and at the same time kept himself well informed as to the contentions among rivals for power, whose goodwill he would secure by gifts and favours, and still more by his probity.

Nominated *argentier du roi*, the office of small consequence at first, became with him one of considerable importance, in the exercise of which he not only raised the prestige of royalty, but provided the sinews of war which enabled Charles VII. to free his kingdom from English occupation.

Rewarded for his services to the State by being raised to the nobility, together with his sons and Macée de Léodepart his wife, he figured in the solemn entry of Charles into Rouen, riding between the *batard* Dunois and the Sier de la Varenne, the three being clad alike.

Among the groundless accusations brought against him by enemies who became his judges and sharers in the spoil, was that of poisoning Agnes Sorel, *dame de beauté*, to whom even the queen was attached; of abetting the Dauphin in his plots against the king; of delivering to the Saracens a refugee Christian slave of whose Christianity he declared himself ignorant; of sending arms to the infidels, for which he adduced the sanction of Pope and King; and of malversation in Languedoc, unsubstantiated by public records. After having been transferred from prison to prison during a period of well-nigh two years and denied the right of calling witnesses in his defence, while 150 were heard against him, on March 23, 1453, he was brought before his examiners, stripped and bound, and summoned by them under threat of the torture of the boot to renounce his claim of appeal. Seized by the executioner his iron resolution gave way, and he even consented to admit as true the testimony of his enemies.

The efforts of his son, the archbishop, and of other influential ecclesiastics to rescue him from lay jurisdiction on the plea of his being affiliated to the Church as a *clerc solu*, roused the rapacious Charles to take upon himself the examination of the charges and the pronouncing of judgment—that of guilty on the counts of forgery, malversation,

exportation from the realm of coin and bullion, high treason, and other crimes—"still, in consideration of past services," proceeded the royal decree, "and to oblige the Pope who has pleaded in his favour, we remit sentence of death, and condemn Jacques Cœur to the *amende honorable*, bareheaded, ungirt, and with lighted torch in hand, and we further impose the payment of 100,000 crowns for monies extorted and the fine of 300,000* to ourselves, with imprisonment until entire payment of the same."

The sentence also pronounced his banishment and the escheating of his property, which comprised large estates in Berry, and houses in Paris, Montpellier, and elsewhere.

After a captivity of nineteen months at Beaucaire, aided by his faithful nephew Jean de Vilage, he effected his escape on board a galley, and found a refuge with his old friend the scholarly Nicholas V., to whose intercession he owed his life.

He died two years later (1457) in the island of Chios, captain-general of an expedition sent by Calixtus III. to rescue Constantinople from the Mahometans.

Rehabilitated in the reign of Louis XI., the sole indemnity obtained by the widow of his youngest son for the lands and castles of the estate of Puisaie, bestowed in 1456 on Daumartin Chabaunes, was the sum of 10,000 crowns.

Very different in style from the preceding, though built only sixty years later, is the hotel of the *Receveur Général* of the province of Normandy, Jean Lallemand, a graceful little dwelling of the time of Louis XII., ornamented with terra-cotta medallions of Roman emperors, of which five still remain. Two arabesque doorways of unequal size afford access to a narrow court, whence on the right opens another flanked by turrets in one of which is the staircase, the other rests on the shoulders of a jester with bauble in hand.



COURT OF HÔTEL LALLEMAND.

Peculiar to the period are the sculptured jambs with chimeras and griffins, and the great variety of minute carvings which attract the eye in different parts of this bijou building. Finely chiselled are the pilasters of the oratory in thirty panels of whose ceilings are highly finished bas-reliefs, the

* Over one and a quarter million pounds, in all, of our money of to-day.



STATUETTES FROM THE TOMB OF DUKE JEAN.

meaning of which remains unsolved. Angels gambolling *putti*, a bird pecking at a skull, another at a cornucopia, the rose of a watering-can on a brazier, a globe surrounded by flames, a forest with wild beasts and the initials E. and R. On a capital is an angel with a wreath, on another is one with a death's-head, and on a credence are repeated the syllables *Reve Rer.*

Among fragments of ancient inscriptions let into the walls is a mortuary tablet in three languages, Gallic, Greek, and Latin, and another in which occurs the words *Bituriges Cubi.*

More French in style and fit to serve as model for the builders of to-day is the large house entirely of brick, with the exception of the turrets on either side of the entrance, built by Pellevoisin—"presque un gothique-attardé au milieu de la Renaissance" Hervé calls him—for the Florentine merchant Durante Salvi, said to have been secretary to the Constable of Bourbon. In 1585 it was purchased for 1,800 golden crowns *au soleil* by Jacques Cujas of Jacques Bochetel, sieur de la Forest and de Breuilhamenoir, whose kinsman, Bernardin, Bishop of Rouen, had in 1565 bought it of the Pastoureau family.

The learned jurist resided here with his second wife, Gabrielle Hervé, during the last five years of his life. Much persecuted by rival professors, he more than once, after his first settling in Bourges in 1555, absented himself until his final recall to direct the reconstituted university with a salary of 1,600 livres and certain privileges in addition. Interred with much pomp, contrary to his express wish, he is buried in the church of Saint Pierre le Gaillard.

Owned at one time by the congregation of Ursuline nuns, the house is now the town museum, with much that is interesting in its heterogeneous collection—Gallic and Roman coins, ancient stone coffins discovered in 1891, *débris* from churches of Merovingian date, and mutilated fragments of that masterpiece of fourteenth-century stone-carving, the cathedral screen, almost destroyed by the Huguenots, and removed in 1757.

Worthy of attention are the coloured mail-clad supple torsi of the guards sleeping by the Sepulchre and the monster red mouth of Limbo, whence emerge the elect. The little alabaster statuettes of *pleureuses* formerly stood round the tomb of Jean de Berry. Among the pictures is a portrait of Cujas, of Jacques Cœur and his wife, and a Venus and Cupid by Luca Penni, pupil of Francesco Primaticcio, and collaborator of Rosso on the decoration of Fontainebleau by Francis I.

The Petit Collège built on the ancient rampart in 1847 to replace the Hôtel de Ville, destroyed by fire, has a good Gothic façade and a sculptured octagonal turret with two blind windows, at which are represented halberdiers on guard. On the ground floor is a large fireplace, the mantel of which is carved in network with sheep *clariné* (with bell on) in varied attitudes in each division.

Though here, as elsewhere, the mediaeval character of the town is gradually disappearing, many a picturesque old house may be discovered during a ramble, especially in such streets as rue Mirabeau, des Toiles, and Cambournac, not to mention others.

The remains of the massively-built, but never-completed Palace of Jean, first Duke of Berry, son of King Jean le Bon, who died in England, are described in an interesting pamphlet by Monsieur P. Gauchery, of the Société des Antiquaires de Centre.

The skilled architect, Guy Dammartin, who had worked together with his brother Dreux on the then new palace of the Louvre, was, after the death of the Duke's royal brother, Charles V., employed as

maître des œuvres by this princely patron of Art somewhere about 1367 to restore and make additions to the ancient residence of Roman governors and of the succeeding counts and viscounts of Bourges. This duke, the greatest builder of the House of Valois, erected no less than seventeen châteaux and hôtels, and, though he rendered himself highly unpopular through his exactions, was surnamed *le magnifique*.

The ducal abode consisted of three buildings interconnected—the small palace, the large palace, and the Sainte-Chapelle. Of the first-named, probably the ancient consular abode, altered to the extent of being rendered habitable by the duke and his household, nothing now remains, and its site is to-day the Place de la Préfecture.

The "large palace," part of which has been converted into the Préfecture, consisted of three vast rectangular halls parallel to the Roman wall, but with foundations thrown out beyond. The consequent displacement of frontage was corrected by raising the height of an intervening watchtower of the old rampart and placing therein a staircase affording access to the two buildings.

The vast hall, 167½ ft. long by 53½ ft. wide, and just under 79 ft. high, had large rectangular windows on either side, of which the lintels, too long to be of a single block, were most ingeniously and solidly keyed together. The roof, regarded as a marvel of timberwork, was in the style of that of the Hall of Westminster, which very probably Jean took for his model during his residence in London as hostage.

A handsome portico of Pointed arches at the head of a flight of steps named the *galerie du cerf* after the sculptured stag, from whose neck depended a shield with the ducal arms, afforded communication between the beautiful Sainte-Chapelle and the large hall. Doors at the opposite end opened into the state rooms, and a corridor in the thickness of the wall led to a projecting turret with staircase to the floor above.

Seven fireplaces, one of the number with triple range, warmed this colossal room, which, almost destroyed by a conflagration in 1693 and never restored, was demolished during the Revolution, when its extensive basement, founded on Roman substructures, became a manufactory of saltpetre.

The Sainte-Chapelle for the construction of which Jean de Berry in 1391 obtained the sanction of Pope Clement VIII., and from his nephew Charles VI. a fragment of the True Cross to place therein, was completed in 1405. Larger than that of Paris it was richly decorated, and had a rood-screen and stained glass famed for its excellence; the latter by Henry Mellein, who, according to Geoffry Tory, by means of a process the secret of which he carried to his grave, caused it to intercept the rays of the sun—a story which may be regarded as purely mythical, the more so that some fragments of the windows are preserved in the crypt of the cathedral.

A severe storm in 1756 having wrought great



HÔTEL LALLEMAND: DETAILS OF COURTYARD.

damage to the chapel, afforded a convenient pretext for rasing it to the ground two years later.

The state rooms in dilapidated condition, and encumbered with sheds several storeys high, gradually built up according to the increasing wants of Préfecture and prison, still retain windows, doorways with the arms of Berry in perfect preservation, corridors, and the turreted staircases, which artistically and at the same time practically corrected differences of level.

Of the three fireplaces in the better-preserved room one still reveals traces of ornamentation, and another, more than 23 ft. high, represents a fortified tall-roofed *château* with garret windows, ornamented ridge, and pepperpot turrets, the crenellations of which are broken away.

In the corresponding room above is another chimney-piece strikingly handsome, though the upper portion, probably figures under Pointed arches, is missing. The capitals of one side represent clusters of oak-leaves, those of the other vine-leaves and grapes. On the *gorge* over these are carved episodes of bear-life, their lairs, gambols, and quarrels. Intricate ornamental foliage runs along the top and base of the *fleur de lis* decked mantel, whence project five slender watch-towers behind the machicolations of which stand little figures on guard.

EARLY ENGLISH CRAFT GILDS: BY THE REV. J. MALET LAMBERT, LL.D. PART TWO.

It will be seen that our account of the Craft Gilds up to the end of the 12th century has to some extent shown how few are the actual details which have come down to us from that early period. In reality, however, the result is full of meaning. It shows us the strength of the corporate spirit from the earliest stage of settled industry. It enables us to enter upon the study of the Crafts, when the material becomes more plentiful, with the knowledge which alone can fit us for the exercise of the right historic instinct regarding them: the knowledge, that is, that the gild system was, in the ideas of the time, an indispensable and traditional method of organisation.

Nor, indeed, can it be said, in spite of the abundant material which is available for the elucidation of the subject from the 13th century onwards, that our knowledge of their internal working and constitution is by any means as clear and definite as we could wish. We have "ordinances" or "articles" in plenty, but they are those only which it was necessary to bring before the City Fathers for confirmation; not, except in a very few cases, the full body of rules which the Gild kept for the regulation of its own private affairs. It is only by the appreciation of this fact that we can estimate the real character of the Gilds. In cases where both documents have been preserved, only, alas! at a later period, we can at once see the importance of the distinction. The "Compositions," as they were called, of the Bricklayers and Tilers, and of the Coopers, of Hull are preserved in the muniments of the City,* but the "Book" or the "White Book" was the property of the Fraternity. The one contained those regulations which were of sufficient importance to require public sanction; the other contained most of these, though it would seem not necessarily all, and in addition many others which shed a vivid light on the customs of the trade as well as on the internal affairs of the Gild. To judge merely by the ordinances in the records of the City, in London, not less than elsewhere, we might easily conclude that in most cases the organization of the Craft was one imposed upon it by the mayor, and little more than a branch of the municipal government. There was a time, later than that of which we are now speaking, when such an account in many trades would be a correct version of what took place, when it was the settled policy of the country to regulate all trades by delegating certain functions to the craftsmen; but at the period we are now dealing with the initiative seems rather to have been from below. The men of Totnes, who were



ARACHNE AT HER LOOM: XIV. CENTURY.

* Lambert, "Gild Life," pp. 269–290.

fined by Henry II. for having set up a Gild without license, show where the motive power lay, and the London Gilds amerced by him tell the same tale.

A confirmation of this fact is to be noticed from the description of the Gilds thus penalized.* Some are described as the Gilds of Crafts, some, on the other hand, by the name of their patron saint, as S. Laurence, or as the Gild of Haliwell, several simply as the Gild of which Odo Vigil or Hugh Leo is alderman; in each case, indeed, the name of the alderman is given. It is probable that several were really the Gilds connected with Crafts, but it shows clearly the spontaneity and the many-sidedness of the Gild, and the absence of essential distinction between the religious or social and the trades' Gilds of the time, facts which do not appear when we depend solely on the municipal records.

The struggles of a prominent craft to maintain its Gild, as well as the inherent tendency of the members to usurp inconvenient authority, are best illustrated by the case of the London Weavers. The Gild was in existence under Henry I., and had a charter from him, which is no longer extant. From Henry II., however, they obtained one which is preserved in the "Liber Custumarum," and which gave them a very strong position.† They were to have all the liberties and customs which they had in the time of Henry I., and also the privilege that no one should carry on the trade either in Southwark or in other places appertaining to London unless he were of their Gild. Perhaps significantly, it is added that no one shall molest them under a penalty of ten pounds. This, it will be remembered, was in a city which as yet had a very imperfect measure of self-government. Here was an *imperium in imperio* which had in it the germs of civil discords like those in the history of many a Continental town. But London was moving onwards. The times were favourable, and in 1191 it obtained its municipal charter. With such rights this Weavers' Gild was a standing offence, and in 1200 the City gained the victory.‡ John closed with the offer to pay a higher fee than was given by the weavers, twenty marks instead of eighteen, and abolished the Gild. There is evidence of some jubilation on the part of the City, but it was soon seen to be misplaced. Though abolished, the Gild continued to exist, and the double-faced King actually received from them in after-years the annual twenty pieces of silver for which he had consented to decree their destruction. So the Gild lived on, but the terms on which they lived with the mayor is evidenced by the fact that in the sixth year of Henry III. they deposited their precious charter for safe-keeping in the Treasury of the King's Exchequer, to be shown them when required.* Meanwhile they continued to pay their yearly twenty marks, and the charter was confirmed by both Henry III. and Edward I.

Before we trace the development of this Gild, it is necessary to refer to the curious evidence which remains as to the social status of the men of the same craft elsewhere. At Winchester, Marlborough, Oxford, and Beverley, at about this period, their status seems to have been that of a hard villeinage.† Not allowed to enrich themselves, nor to have

* "Liber Cust." Riley, lxiii.
† "Liber Cust." i. 130.



WEAVING: CHASUBLE XIII. CENTURY: SOUTH KENSINGTON MUSEUM.

* Herbert, Int. 24.
† "Liber Cust." Riley, i. 33.
‡ Ashley, E. H., 82, 119; "Lib. Alb." 120.

property of their own beyond a penny except what pertained to making cloth, disqualified from bearing witness against freemen, forbidden to sell to any but freemen of the city, their lot might lead us to form only a poor opinion of the medieval craftsman. So also, at Lincoln, it was adjudged that the fullers have no law or fellowship with free citizens, and the presence of copies of these custumaries in the London records of the period may show how the City Fathers had been getting up the case for keeping their own craftsmen in a suitable position. But the other evidence available does not allow us to infer that such a state of things was general. Dr. Gross has shown * that in Winchester and elsewhere weavers, fullers, and dyers were actually admitted as members of the Gild Merchant, itself a proof that they were free men, and he concludes that the class of men referred to in these documents must have been in some way exceptional, perhaps foreigners, regarded in much the same fashion as we are apt to regard the Russian Jews who settle in our towns to-day. No adequate explanation has yet been offered. Gilds of these semi-servile artizans have a striking analogy to those early Crafts Gilds which arose among the villeins of some of the great ecclesiastical fees of France.† To trade, it is to be remembered, was from Anglo-Saxon times one of the privileges and marks of a free man ;‡ on the other hand, to work was the sure lot of the slave, and it is possible that, by the action of circumstances no longer ascertainable, men coming into the towns and obtaining a footing, perhaps by a year and a day's residence, had in some cases gravitated to this particular trade, retaining this taint of their old servile condition. For these towns, at any rate, the evidence is good as to the existence of some craftsmen without full civil rights. It is equally clear that the men of London who contended so manfully with the mayor, or the weavers of York, who had the right of control over their trade throughout the county, were men worth more than a penny, and able to hold up their heads among their fellows.



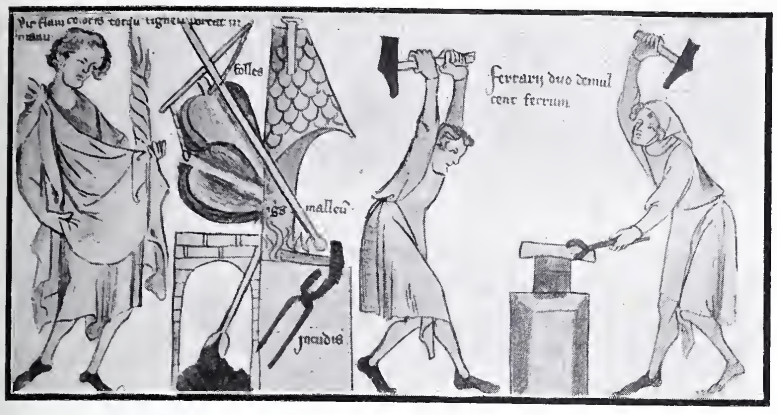
GUTHLAC BUILDS HIMSELF A CHAPEL : XII. CENTURY ENGLISH.

Coming down to the year 1300, we find the old Gild still in full activity, though now more in harmony with the mayor and aldermen. A dispute had arisen between the "burellers," or makers of coarse grey cloth, and the weavers, and it was brought to the mayor to settle.* Both the ordinances which are granted and those which are disallowed as encroachments on the common people are instructive. The Gild had been forbidding men to weave a cloth of 40 ells in less than four days, to work between Epiphany and Candlemas, or to let a loom for hire out of the house, as well as apparently presuming generally to exercise more jurisdiction than they had a right to. These things are now pronounced by the mayor to be unlawful. On the other hand, the chartered rights remain intact, and are fairly interpreted. The mayor is to have the right to preside at the Weavers' Courts, or if he be not there, then four men of the Craft, chosen annually; "they shall have and shall withdraw from the Sheriff's Court the people of their mystery impleaded for matters which touch their mystery," thus retaining a very real legal jurisdiction over the trade ; no weaver was to take an apprentice for less than seven years, nor any stranger to work unless his skill and character were fully certified. These are the public ordinances ; what we should like to see, but what we cannot now recover, is the Book of the Weavers' own Court, with its body of Bye-Laws.

Another view of this Gild, twenty-one years later, is afforded us by the case brought against them before the itinerant Justices at the Tower,† and seems to prove that the preceding judgment

* "G. M." i. 108.
† "Fagnier," pp. 2 & 3.
‡ Merew. & Steph. p. 13.

* "Lib. Cust." i. pp. lxiv. & 121.
† "Lib. Cust." lxv. & 416.



SMITHS AND FURNACE : XIV. CENTURY.

had not had the effect it was intended to have. They were required to show by what right they had their own bailiffs and ministers, who exercised the power of distraint on any members who did not obey their ordinances, and sold their implements if they did not pay their share of the annual ferm; what right they had to seize and burn cloth found to have been made of Spanish mixed with English wool, or to forbid men to work between Christmas and the Purification, or at night by candlelight, and do various other things to the damage of the King's people. In reply the weavers pleaded their charters. "Juratores, scilicet Rogerus le Palmere," and eleven others, "dicunt super sacramentum suum quod," &c., and gave what Herbert calls "a long and discreet verdict." The effect of it, however, was sufficiently hostile. The charters were good; but these weavers had, by newly-made ordinances, which were *ad dampnum et dispendium populi*, gone beyond them. The number of looms used to be 280, but was now reduced to 80, and of these the greater part were managed by the weavers to their own profit, and to the common hurt of the people. They had presumed to punish offenders by the verdict of twenty-four of the Gild; their withholding wages, enforcing payments by distress of their bailiff, and settling claims of debt in their own courts, were customs dating from times subsequent to their charter, and *ultra vires*, and the only proper place for such pleadings was before the mayor and sheriffs of London. Thus the outcome of the long jealousy was to establish the absolute supremacy of the mayor. The subsequent decay of this Gild seems to have been due to causes external to the Gild system, principally the influx of foreign weavers, and is not, therefore, typical of the general condition of the Gilds of the time; but, as Mr. Ashley remarks, the charter of Henry II., which was the basis of the pretensions of the London weavers, was identical in terms with those granted by the same king to other provincial Gilds, as the leather-workers of Oxford, and this interesting record of the course of development in London may serve as a type of the tendencies of the more ancient Gilds in other places side by side with the growing power of the municipalities.

The diversity of the practice which obtained may be gathered from the cases of Bristol and Norwich. In the former the Earl of Moreton, in his charter to the burgesses, grants to them to have all their reasonable Gilds as they had in the past. About half a century later, in 1256, we find Henry III. granting to Norwich that no Gild or Fraternity should be held within the city to its damage.* We shall probably be right if we interpret this latter as indicating some special tendency to aggressiveness on the part of the Gilds. In 1287 we read of the tanners being presented for "making plaint" to their own aldermen instead of to the bailiffs,† and there were certainly Gilds of the Cobblers, Fullers, and Saddlers in the same city.

At this early stage what appears is not any

* Merew. & Steph. pp. 357, 437.

† Hudson, "Leet. Jur. Norwich" (Selden Soc.), 13, 39–42.



MATTHEW PARIS' LIFE OF OFFA : XIII. CENTURY ENGLISH.



CHALICE : SOUTH KENSINGTON MUSEUM.

antagonism between the Merchant and the Craft Gilds, except, perhaps, so far as the former was practically identical with the town authorities, but rather a tendency on behalf of the towns to resent the exercise of the royal authority by the grant of separate charters to sectional Gilds. It was felt to be essential to the unity of the towns that this divided authority should be limited, and the assertion and vindication of the supremacy of the mayor and his brethren the aldermen was, as it proved, really the preliminary of the universal adoption of the Gild system.

For towards the end of the thirteenth century it is evident that the policy of simply tolerating the Gilds in return for annual payments no longer met the needs of the times. The towns were increasing in size and importance, trade was growing, and the summoning of the borough members to Parliament marked a new era in municipal progress. It was evident that the Gilds were an indispensable element in town life, and along with the extension of the influence of the borough authorities arose the system whereby the crafts were at once recognised and utilised as organisations for the better government of the people. Already they embraced the great majority of the population. Grouped in their districts according to their trades, bound together by the strongest ties of interest, and with this solidarity cemented from time to time by the necessity of repelling external attack, they had already a system of fraternity which had not been imposed on them from without, but which had grown up spontaneously, and had become a part of their daily life. No other system was possible, and henceforth for the next 200 years the history of the Gilds is the history of the towns themselves.

Comparing the course of development in England with that of the Continent, the analogies and the divergences are at once apparent. Both in France and Germany the growth of the great trading cities was more rapid than here. The Rhine and the Baltic, Cologne and the Hanse Towns, Wisby and Lübeck, and Paris were far ahead of London and Winchester, Norwich and York. And the development of the Gilds was accordingly swift and marked. But the same causes which made the history of our cities on the whole more orderly and less turbulent kept the history of the Gilds to a more even course. Alike in Florence and in Strasbourg we see the same overweening influence of the "Arti" or the "Zünfte," not only grasping the reins of the State, but leading to civil turbulence and bloodshed. With us there was rarely anything worse than a street fight between taylors and goldsmiths, or the journeymen committing the enormity of beating an unpopular warden with clubs. Perhaps it was the natural and inherent superiority of the English temperament; but in case such a plain and easy explanation be thought unscientific, it may better be attributed to the presence in this country of a strong central government, whose executive never allowed powerful local bodies to escape its control.

The third stage of English Gild story thus opened to us is in many respects the most interesting of all. For the first time we begin to get glimpses of the details of the workshops and the mart. The apprenticeship which served for the technical instruction of the age comes into view; we see the curious subdivision of labour which prevailed, and the hardy tradition of the unswerving honesty and solidity of all work but that of these latter days disappears into thin air. There appears a quaint solemnity in the doings of these ancestors of ours which makes it doubtful at times whether they were supremely naïve and unconscious, or whether they were masters of primeval humour.

The store of these things in the archives of the older towns is great, much of it unpublished or unknown. But the story of the Gilds would not be complete without some account of their constitution and their doings in the days when they were strong.

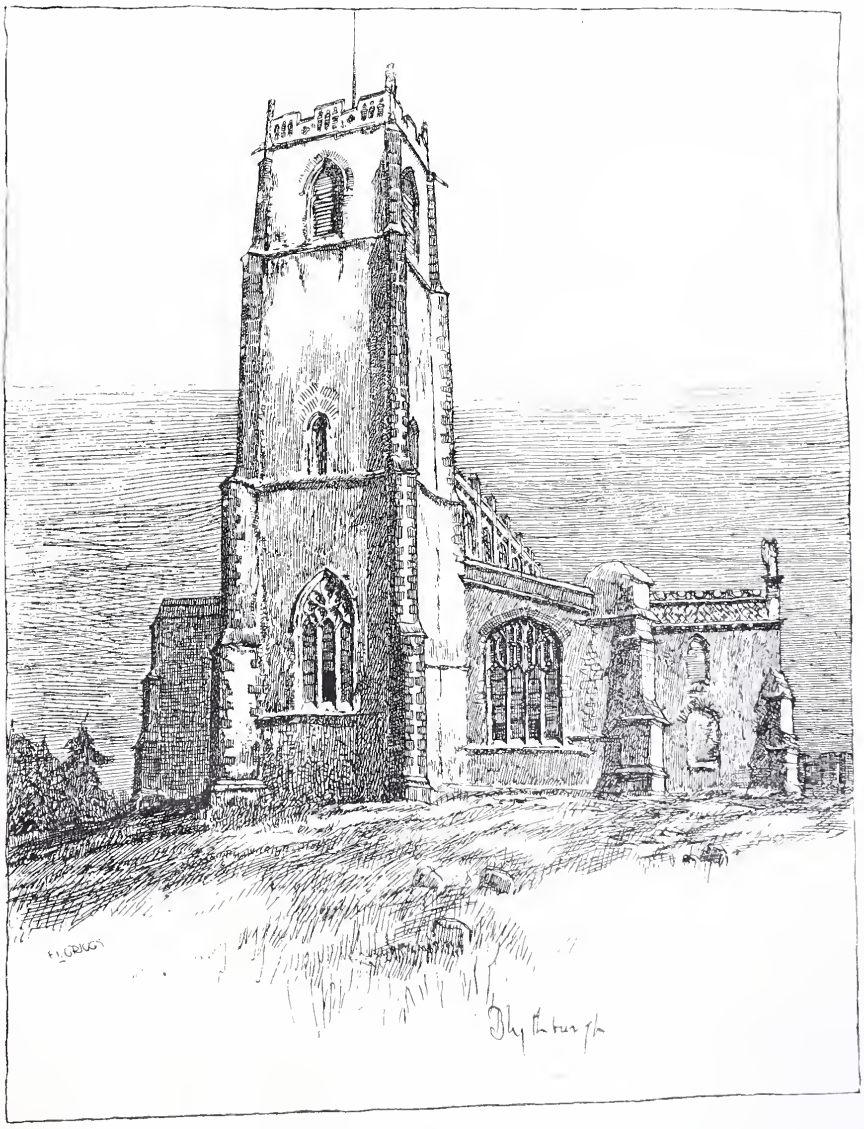
CHURCHES BY THE SEA: NOTES AT SOME DEAD SEAPORTS OF SOLE BAY: WRITTEN AND ILLUSTRATED BY F. L. B. GRIGGS.

The church clock sounds the midnight hour
 Over the waves;
The stars look down on the belfry tower,
 And the graves,
And the strand so wide,
Which the lingering tide
 Lovingly laves.
And to the graves, the graves that lie
Gazing ever on the sky,
 Wrapped in mute prayer,
The sea sends up a long-drawn sigh,
 Where? where? where? FRANCIS LUCAS.

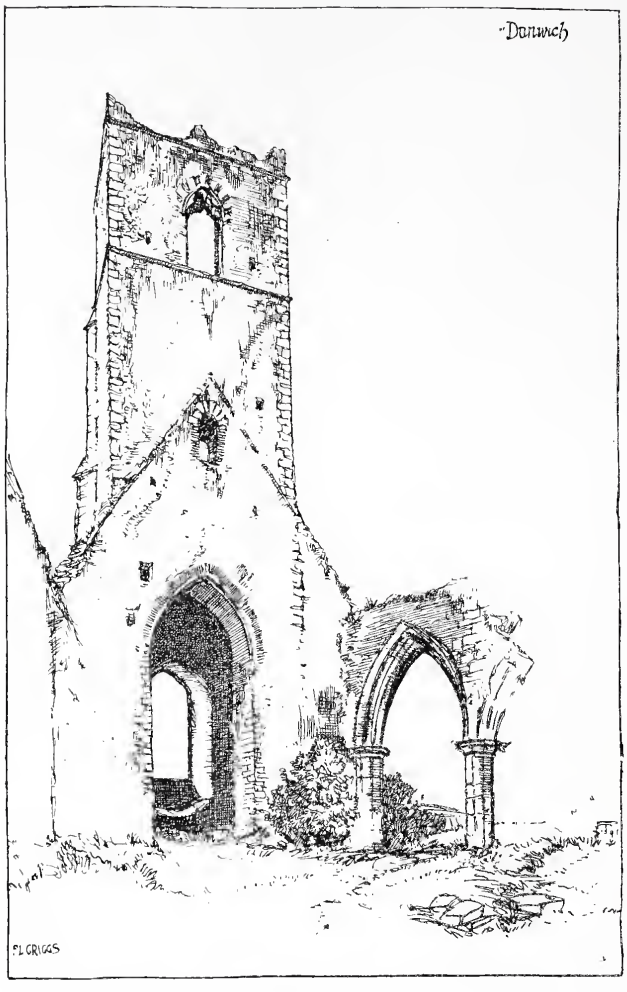
AROUND the old town of Southwold, on the northern part of the Suffolk coast, there is a group of villages which are full of an unusual charm and interest for artist, archaeologist, and historian alike. These places, now almost faded out of knowledge, were populous and flourishing towns, busily trading with Continental ports in the days when Norwich, the capital of this land of East Anglia, ranked with London and Bristol in commercial importance. Their remote origin and growth are veiled in obscurity; their history is of a slow but inevitable decline, which has long since been consummated. In the common acceptance of the term, perhaps, the neighbourhood may not be called picturesque, and disappointment is not unlikely to be among one's first feelings; but soon their remoteness and melancholy beauty weave a spell of fascination that is irresistible, and in sunny weather one may very pleasurably linger among these remains of a bygone age. Great billowy commons, lonely stretches of shore and exquisite, though fragmentary, churches—the chief legacy of wealthy days—tell in a peculiarly graphic manner of an eventful history.

Of recent years the development, or reappearance, of Southwold metamorphosed into a modern watering-place, and of Walberswick as a Mecca of artists, have brought these two places out of the limbo of the unknown, and retrieved for them some small share of their ancient fame; but very little is yet generally known of neighbouring Dunwich, less of Blythburgh and Covehithe, and still less of Easton Bavents and Kessingland. Nor could one wish it were otherwise, for Southwold, though still charming in its remaining old features, has lost in dignity what it has gained in popularity by intercourse with the modern world, the inevitable ugly shops and villas, and, *horresco referens*, there is even talk of an iron pier to make the town more attractive for those pleasure-seekers whose needs are met so much better by the many pleasure resorts farther north or south.

The district is accessible by way of the main road from Ipswich to Lowestoft, which passes by Blythburgh, or by the railroad that runs from the main-line station of Halesworth to Southwold. This diminutive line hides itself considerately—as



BLYTHBURGH CHURCH: DRAWN BY F. L. B. GRIGGS.



DUNWICH CHURCH : DRAWN BY F. L. B. GRIGGS.

if aware of its incongruity—and almost noiselessly the trains pursue their course across the still country, in no rude way dispelling its peacefulness. Though not so picturesque, and less productive of incident perhaps, these tiny strings of coaches can be hardly more obtrusive than were the coaches of our grandparents' days.

The quiet and antique-looking market town of Halesworth is to the moribund places beyond it an admirable prelude. By this route the first of these one comes upon is Blythburgh, situated a few miles from the sea on rising ground fringing the river Blyth—here at high tide swelling into a broad mere, but dwindling to a small stream when the tide ebbs. The church and the few red roofs around it stand out with a pleasing effect over the level landscape.

Blythburgh was, like the near village of Walberswick, long years ago a port with an extensive trade, until the accumulation of sand in the estuary of the Blyth proved fatal to the old borough.

It was large and important even in Saxon days, as is proved by its name and the records in Doomsday Book ; and there is evidence that it was yet so at a very much later period, though nothing now remaining would indicate this, saving the large and beautiful church and the ruins of the Priory.

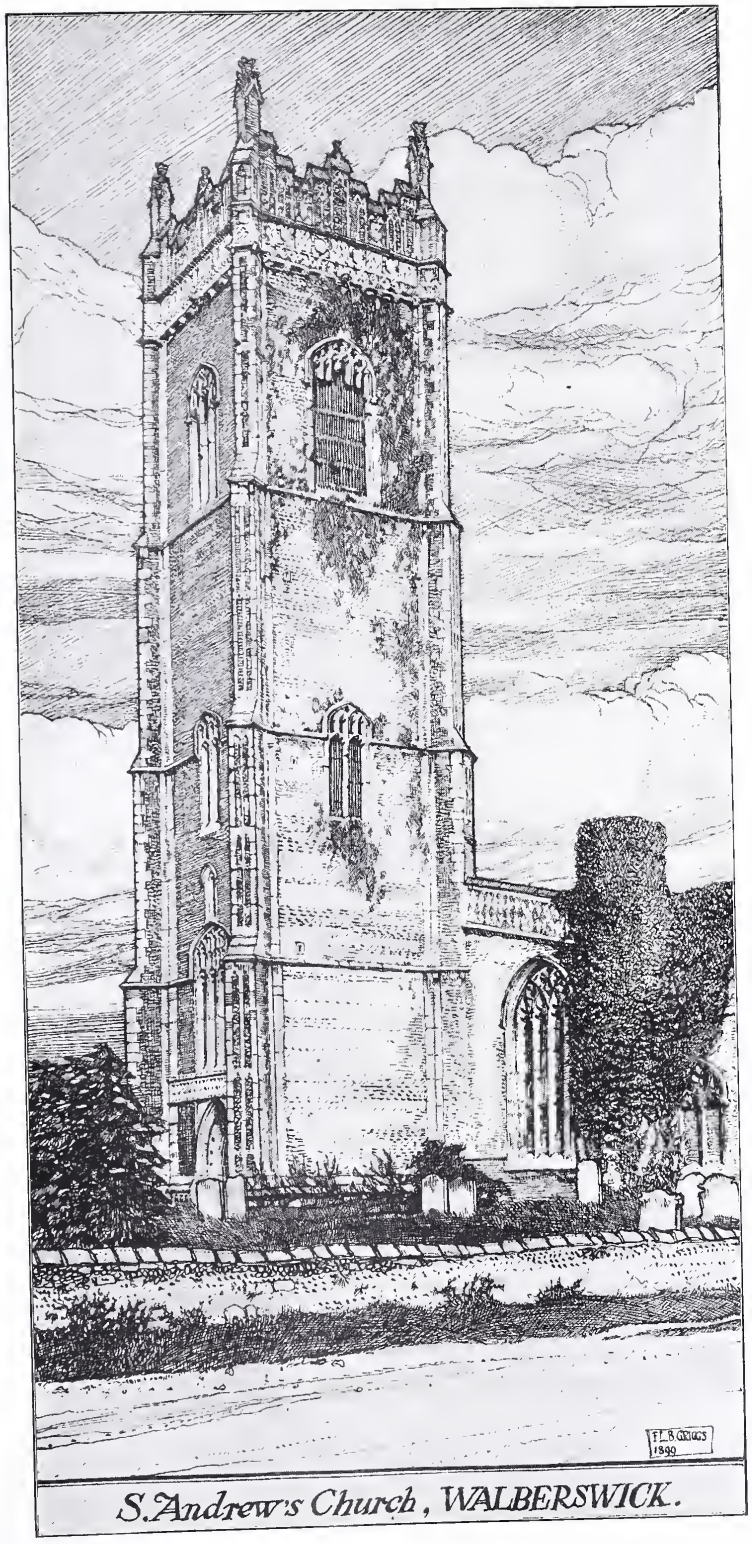
The churches invariably remain the most interesting objects of these several places ; for, by virtue of their high purpose, their stability, and perhaps of their appealing beauty, they remain more or less whole, where all else has perished, to tell us something of the past life of the places they adorn.

Considered as a group, they have little resemblance in common, but are alike in that they are each in their way masterpieces of design, all large and, with the exception of Southwold, out of all proportion to the present needs of the population. The church of the Holy Trinity at Blythburgh remains entire in its structure, which consists of a long nave and chancel (127 ft.), with north and south aisles, which stop one bay short of the east end, as at Southwold. There are also large north and south porches, and a lofty, well-proportioned western tower, which batters slightly, and is plainer in treatment than its somewhat later sisters at Walberswick, Wrentham, and Southwold. The distinction between nave and chancel was marked by wooden screens, of which the lower portion only remains in the centre span, though the full height obtains in the aisles. The rood-screen is almost invariably a very prominent feature in the larger churches of Norfolk and Suffolk, and its prominence is emphasised by the continuation of the nave arcades throughout the whole length of the building without the interruption of a structural chancel arch.

As in the case of most others in this neighbourhood, the exterior appears to have suffered little from time and weather, but, on the other hand, to have gained a soft, warm-toned colouring that only heightens the rich effect produced by the pierced parapets and the long range of large, close-set windows filled with tracery.

The decoration generally is not so liberal as it appears to be, it is the judicious disposition of it that here earns that high praise—the maximum of effect with the minimum of means.

As one is prepared to find, the inside has suffered more than the outside at the hands of iconoclasm and neglect. Merely the skeleton of its former self, despoiled of most of the colour decoration, glass, and wealth of ecclesiastical garniture for which it was once famed, it now has a cold and empty appearance. Yet the whole effect is one of a gracefulness that, in spite of repeated whitewashings and a somewhat chilly bareness, leaves on one the most lasting impression. The original timbering of the roof, showing still in a faded condition the early colouring of spare and delicate



S. Andrew's Church, WALBERSWICK.

ornament on a white ground, the aisle screens, the lectern, the font, some benches in the Hopton Chapel, and a few mutilated monuments yet remain to hint at the pre-Reformation splendour of the whole. For our inheritance we have now only large white windows, and damp white stones —white everywhere, relieved by such fortuitous colour as red floor-tiles and old oak afford, where once was a rich and solemn interior that glowed with colour and gilt; lighted by glass which sparkled like precious stones and by lamps which flickered and shone like stars before the altars.

By this comparison Blythburgh church is ruined, if it is not a ruin, and hardly less so than the literally ruined churches of Walberswick and Covehithe; though, after seeing the pathetic fragments there, one is very thankful that such a fine example as Blythburgh is still standing roofed and secure from the weather. And there is solace in the almost perfect exterior; fancy so readily restores the few mutilations which that has suffered. Surrounding it there is but little of the natural loveliness that usually characterises an English churchyard; no shady seclusion of elm and yew tree, no ivy to hide unadorned wall-spaces, but bare among tombstones and rank weeds the church wins for itself all admiration.

In very much the same way a studied plainness at both ends of the building, in the tower and porch on the one hand, and a flat interval of plain walling on the other, accentuate and give relief to the embellishment spread over its length. This was probably the aim of the genius who designed the work, as the style is all of one period.

The church stands on the edge of a gentle elevation close to its village of clustering white cottages, which properly have their small flower gardens inclosing them, giving a touch of colour to the surrounding greyness. To the west, in the direction of Halesworth, stretches a semi-cultivated country; to the east is the Blyth skirted by pine woods, and a great heathery common reaching in undulations to Walberswick and Dunwich. From Blythburgh a sandy track leads in a roundabout way across the common ultimately to Dunwich, or so much as remains of that whilom city, which is very little indeed.



DRAWN BY F. L. B. GRIGGS.

A small modern church, in no danger from the sea for some time at least, a few cottages, the ruins of the Grey Friars' Monastery, of St. James' Hospital for Lepers, and of All Saints' Church, a lone remain to bear witness to the former state of this once far-famed city. For Dunwich was in Saxon times a place of ecclesiastical importance. A see was established here in the seventh century by St. Felix, of Burgundy, and to him, with Sigeberht, then king of East Anglia, is due the re-Christianising of the kingdom. For nearly three hundred years the seat of the bishopric remained here before it was removed first to Thetford and finally to Norwich. Dunwich was also one of the oldest boroughs in England, and from the time of Edward I. until it was disfranchised in 1832 returned two members to Parliament. The population now numbers barely three hundred, which fact gives a touch of sad humour to the notice-boards still standing bearing the words "Borough

of Dunwich." From time immemorial the encroachments of the sea have here been more rapid and disastrous than any elsewhere in these islands. On one occasion, in 1350, over four hundred houses were swept away into the water. On the edge of a promontory, its tower visible from long distances, stands alone the ruined church of All Saints, the last of fifty-two churches and chapels Dunwich is said to have once possessed. There is little left to help one in any conjecture as to what it was originally like, except that it had a chancel and nave, with a north aisle and tower. Fragments of wrought stone lie scattered about, from which of course it would be possible to assign a date to the church or its several portions. In the last century it was abandoned in consequence of its dangerous condition, the bells and lead sold, and the fabric left to await its inevitable doom. A large part of the churchyard with tombstones and other gruesome emblems of mortality, has already gone, yet it was used until recently as a place of interment. Near by, rising sheer from the shore to the top of the cliff, is the brick and stone casing of an old well, hanging by about a third of its girth, and looking like an angle turret; a convincing proof of the sea's advance. Of the lost churches, the last to go was St. Peter's, which, early in the eighteenth century, was undermined and swept away, as the others had been fated; it was followed twenty years later by the graveyard.

But little farther inland than the ruins of All Saints' church are the other ecclesiastical remains already mentioned. They are not specially noteworthy, for the most part consisting only of broken ivy-clad walls around dreary, moss-grown spaces. All entrances are kept locked and jealously guarded, and prohibitive notices frown threateningly where an escalade might be possible. The only impression to be obtained by gazing through the unyielding gate is one of vague, tottering, green and grey masses that only serve to intensify the melancholy that is almost sure to overtake one at Dunwich.

About four miles distant, and nearer the middle of what was once Sole or Southwold Bay, lies Walberswick. Curiously enough, no direct road now connects it with Dunwich (a fact which has a very probable explanation in the diminishing coast-line), and to reach it the best alternative to a weary tramp along the shingle is a journey by the road leading past Blythburgh. In the days of their prosperity the keenest competition, sometimes culminating in furious frays, existed between the two towns for the control of the trade of the district, until Dunwich harbour was threatened and finally destroyed by drifts of dangerous sands. All efforts made to re-open the port were sturdily opposed, and with success, by Walberswick, which, though now dead, seems to have outlived by many years its older and larger rival. The records of attempts made from time to time to revive the diminishing trade of Walberswick show that it, too, in turn, made the same futile struggles for existence. The last effort was the construction in 1749–52 of the existing wooden piers and quays on either side of the harbour. They are now in a fast decaying and dangerous condition—indeed, decay is visible on all sides, and gives to the place its dominant note, for Walberswick's extinction has not been so complete as that of Dunwich. A straggling street a mile long leads to the ruined church of St. Andrew, standing on the edge of the common at the end of the village. It must have ranked at one time among the finest of the many fine churches of Suffolk, and even now the ruins possess unusual beauty—not as ruins only, but in what yet remains of sculptured stonework. The tower, rising to a height of ninety feet, is the only part still standing in unaltered entirety, and by its aid one may form some slight idea of the design of the whole structure. It is one of those truly inspired architectural works that are unmistakable in the perfection of detail, the quiet dignity of the whole, and the apparent ease with which these qualities were attained. The people of the coast would seem to have regarded these tall towers as either especially useful or ornamental, for in most instances we find them comparatively well preserved where the church has been ruined or fallen into ruin from neglect. The theory that they served as beacons and landmarks hardly accounts for their preservation, for hereabouts they are clustered too thickly, or hardly prominent enough to have been reliable for those purposes; though the marked difference in contour might suggest their use as guides to people of the country side. The reason we would like best, and believe the true one, is that they have always been appreciated as beautiful objects—something to be proud of, and worth preserving for beauty's own sake. But whatever may have proved their salvation, we have cause for thankfulness, for surely these are among the loveliest in a land deservedly renowned for its church towers. At Walberswick the church's unfortunate ruin was a result of the impoverished state of the inhabitants in the seventeenth century, and who found themselves unable to keep in repair that which their ancestors had so splendidly built. They sold the bells, lead, and everything else that was saleable, and with the money thus raised, and stones from the discarded portions, repaired the south aisle to meet their needs; and this is still used for divine service.

The church was built of local materials, as was



ST. EDMUND'S CHURCH, KESSINGLAND:
DRAWN BY F. L. B. GRIGGS.

most usual in the great church-building days; a fact to which is owing the well-defined and picturesque distinction churches of different localities take upon themselves, and which no doubt influenced the design in no small degree.

The builders of Walberswick used a hard and durable grey stone and blue-black flints from their fields, which latter are inserted in decorative panels with all the delicacy and precision of mosaic. Of Walberswick village there are endless "bits" to be obtained, with the tower posing well in each; the place is a very mine of wealth and suggestion to an artist. Of course, a ruined church is just what is wanted here to finish the picture fitly; to show the completeness of Walberswick's decay, and is appropriate, too, as the logical outcome of events. As a ruin it is as picturesque as need be; but one cannot help thinking that the picture might have been even more beautiful in another way if, instead of this ruin where ruin is so rife, we could have found a church still standing whole or secure, a mute tribute to the faithfulness of the Walberswickians that they had at great effort preserved, for their own and their forefathers' honour, this valuable heritage.

Contiguous to Walberswick is Southwold; a port probably as ancient, and still carrying on a small fishing trade. It, too, has seen many vicissitudes and undergone calamities of no light nature, but they have not been attended by quite such fatal results as we see at other places in its vicinity. It has suffered from the action of the sea, which at one time was a mile from the church, though now a distance of a few hundred yards only intervenes; and it was all but destroyed in 1659 by a fire which is said to have ruined three hundred families, from which disaster the town never wholly recovered. The town is picturesquely placed on a gentle eminence, and from a distance is very sketchable, dominated as it is by the grey church and the white lighthouse; but a huge, uplifted water-tank has somehow to be overlooked, or else the picture the town presents is spoilt. St. Edmund's Church, saved from the fire by a kind fate, remains one of the glories of English church architecture of the fifteenth century; but it is probably only better known than its unfortunate neighbouring sisters, more because it has suffered so much less than they from the forces that prey upon these buildings than from any inherent or marked superiority to them—in fact, the structure could hardly be in better condition without having the hard and unsympathetic appearance of a new building. As it is, the church, in its robust preservation, affords a welcome relief to one who has been viewing its less fortunate relatives.



SOUTH PORCH AND STOCKS: SOUTHWOLD CHURCH.

Restoration has, of course, been necessary here, and it has been carried out thoroughly and with due reverence. With this vexed question of restoration we are once again brought face to face, it cannot be evaded; and here one realizes the force and reasonableness of the arguments for timely restoration and repair (both are called by either name) perhaps better than elsewhere. The question would seem to resolve itself finally into this: Is the material the mediaeval



BLYTHBURGH CHURCH : INTERIOR VIEW.

builders used to be preserved in preference to, and at the cost of, their design? To some who love our old churches the mere shapeless stones are of supreme value, as possessing in themselves more of history than any new ones could. But surely that history necessarily lies in the form the masons gave them, and when this form is lost, are they not more or less like any stones in a quarry? or yet more like an old tombstone whose inscription has worn away, and has been so bereft of all history beyond its own geological one? Is there not more of the spirit of those old builders in the form of their architectural creations than in their mere building or stonelaying? The stones must sooner or later lose the precise form given them, and we shall be responsible to future generations for having deliberately lost the irretrievable. In the simpler forms of design—in the more intricate-looking the detail is usually simple enough—there is a beauty that can be easily and accurately reproduced, which fact in no way detracts from its merit; but we might do wrong in attempting to reproduce their accessory and freehand decoration, such as the quite inimitable foliage and figure sculpture. It is objected too that these restorations are "lifeless." Is it not that the vivacity of these buildings shows itself, not so much in the dumb stone placed by an inferior craftsman, but in the ineffable charm of design, the work of the "master-mason"? (that self-suppressing genius of the Middle Ages, to whose devotion to art we owe so much); and can it matter greatly whether this be given to stone by craftsmen of the thirteenth, fifteenth, or nineteenth centuries? The lovely Lady-Chapel Henry VII. built at Westminster would, thanks to the pernicious atmosphere of modern London, have existed for us only in picture form if it had not been restored (in the full sense of the word) early in this century. So here, at Southwold, what fills anew a late formless void and makes coherent and complete again the architect's ideal, becomes an essential part of the whole. And here one is glad, too, of the absence of those spots and stains that go far to disfigure so many fine interiors; such livid signs of decay are surely not aids to the adequate expression of art of this excellence. Within the clean and stately nave we are not reminded so painfully of the great gulf between us and its builders, and the church seems to gain some additional dignity by its fitness yet to serve its old purpose, its *raison d'être*. The church is similar to the one at Blythburgh in plan, the chancel and nave—as is the case there—being one architecturally. It resembles also in a vague way those other great East Anglian churches at Lavenham, Long Melford, and Saffron Walden. The rood screen is a piece of particularly fine design, slender



WRENTHAM CHURCH : DRAWN BY F. L. B. GRIGGS.

and elegant, and enriched on the lower panels by a series of remarkably well-preserved paintings of the twelve Apostles. Equally fortunate in having escaped destruction is a "Jack o' the Clock," a wooden figure of a knight in armour, who, by a connection with the clock, struck the hour with his battle-axe on a bell suspended near; there is a similar, but less well-preserved, example of this at Blythburgh. Outside one can only praise unstintedly the fine balance of height and length, 100 feet and 145 feet respectively, and the harmonious dignity of the whole.

Covehithe lies five miles north from Southwold, separated from that town by part of the same wild expanse of moor and mere which predominates in the scenery of the district. In the midst of this solitude is situated the parish of Easton Bavents, though to locate it there is now neither church nor village, both having been long since swallowed up by the sea; there remains, however, part of the chapel of St. Margaret in use as a barn. Here at one time was a large and populous market town, and the most easterly headland of England, a distinction now possessed by Lowestoft. Not far distant, its tower a prominent feature in the landscape, is the ruined church of St. Andrew, Covehithe. But for its conspicuous tower this church might be difficult to find. Disused tracks lead through thick heathery growths and wild vegetation to this romantically situated ruin. The village is not near to the church, and has little of interest to show save something of what hereabouts one has come to consider the common tale of destruction. It is the church that commands our admiration and evokes our surprise—admiration for its size and gracefulness; surprise that such a church could have been raised here at one time, and at another have been, apparently, so wantonly destroyed. The massive walls yet standing erect prove that, unaided even, the church was stable enough to have lasted for centuries to come, or at least until more fortunate times. It was ruined in 1670, and may have been one of the countless victims of the fanaticism of that period, or, and what is here more probable, the inhabitants found themselves in a like predicament with the Walberswickians, and pulled down part of the larger church to supply them with materials for the more manageable building they then raised within the lines of the old nave. It is a small thatched structure, a good foil to the ruins around, showing off by contrast the fine scale of the ruined church and the consummate art of its builders.

Fragments of the different portions remain above ground, with here and there a detail of most exquisite workmanship; built as it is with such true artistry and scrupulous care it fills one with conjectures as to what must have been the pristine beauty of the whole. It is possible even now to determine what was the plan and size, and to imagine the dignified grouping of the several parts, which in arrangement and proportion, whilst on a larger scale, were almost identical with those of Southwold, but there is no clue to anything beyond.

The only part remaining intact is the tower; which, however, has lost the tracery of the belfry windows and the corner pinnacles. Large and plain, and of a period somewhat anterior to the remaining aisle walls, it is possibly the tower of a yet earlier church. The whole was evidently completed before the fifteenth century rebuilding at Southwold, Walberswick, and Blythburgh had begun, and doubtless provided the builders of those churches with a model whose influence they felt and obeyed, though whether they improved on its merits is by no means equally clear.

Two other churches in the neighbourhood of Covehithe show something of the same architectural traditions, namely, Wrentham and Kessingland. Wrentham Church, dedicated to St. Nicholas, has a tall tower, in its way a perfect and charming example of the fifteenth century tower-builders' art. The materials used are similar to those employed at the churches already mentioned, and by the difference of colour and texture are dexterously made to play an important part in the architect's scheme. The church, consisting of chancel, nave, and aisles, with a south porch, is less interesting than is usual for this neighbourhood. St. Edmund's Church, Kessingland, also has a fine tower, which bears a striking resemblance to the one at Walberswick, but is without the pinnacles and decorated parapet, with band of enrichment immediately underneath that so finely finishes that tower. It may once have possessed them, as it is now finished in a manner that could not have satisfied or have been intended by its builders. With the exception of this and a few minor details it is almost an exact replica of the Walberswick tower; a circumstance worth noting, as there are comparatively few examples of deliberate copying or exact repetition of design by the resourceful architects of the Middle Ages. Of the church the nave and south porch alone remain, the chancel being in ruins. The nave, now thatched, has lost some of its original height, which, with the loss of length in the chancel, gives the tower a disproportionate magnitude.

The best season in which to make an acquaintance with the neighbourhood is undoubtedly autumn, when soft sunshine and the fading beauties of nature harmonise with the aged lichen-covered and moss-grown buildings dotted about the greens and lanes of the lonely villages.

As we have seen, Southwold alone lives in the present day. For the rest there is now fortunately no fear of their revival; they offer no temptations to the ubiquitous speculator and builder. They have played their part in history, and have done with a world of which they know so little and by which they are forgotten. To "revive" them would be to rob them of all their strange interest.



ST. ANDREW'S CHURCH, COVEHITHE: DRAWN BY F. L. B. GRIGGS.

THE GREAT MOSQUE OF THE OMEIYADES, DAMASCUS: BY R. PHENÈ SPIERS. PART ONE.

THE visit of the German Emperor to the Holy Land last year tended to revive the interest which had, since the foundation of the Palestine Exploration Fund, been taken in the history and architecture of the numerous remains of classic Byzantine and Mohammedan buildings of that country, but which, for the time, had, since our occupation of Egypt, waned somewhat, owing to the more active researches pursued there. The accounts transmitted to the various journals were necessarily somewhat curtailed, owing to the rapid progress made, and the fact that, owing to the obtuseness of some of the Turkish authorities the correspondents were not always able to follow in the *cortège* of his Imperial Majesty. It is stated, however, that the Emperor has decided to write an account himself of his journey to the Holy Land, and that it is to be published and given to the public. It will not only be an account of the tour, but will give the Emperor's impressions in Turkey, as well as in Palestine. The great Mosque of Damascus, which might have figured as one of the most sumptuous buildings visited, had the journey been made five years ago, must have presented last year but a poor appearance, for, although the restorations were commenced shortly after the disastrous fire of 1893, very little progress would seem to have been made, owing, first, to the fact that many of the walls required very substantial repairs, and the central dome had suffered so much that it was found necessary to take it down ; and, second, that all the columns for the great nave have had to be specially quarried and turned for the purpose, there being no available ancient materials to be used up, as was the case when the mosque was built, and in the subsequent restorations after the fire of 1069. Mr. Guy-le-Strange, in his work, "Palestine under the Moslems: a description of Syria and the Holy Land from A.D. 650 to 1500, translated from the works of the Medieval Arab Geographers," and published for the Palestine Exploration Fund, informs us that "in the ninth century the science of geography had already begun to be studied by the learned of Islam. The science, besides being theoretically expounded in their schools, was practically treated of in the numerous Arab 'Road Books,' since the pilgrimage to Mecca made every Moslem perforce a traveller once at least during the course of his life." The diaries of some of these contain the most graphic descriptions of the Holy City and Damascus ; and, moreover, these Arab geographers would seem to have been much better acquainted with architectural, and even technical terms, than the greater number of the lay writers of the present day. There is a tendency sometimes in these diaries to exaggerate the architectural splendour of the buildings of their own religion, but by comparison one with the other we are able to form a fairly accurate, though conjectural, restoration from their descriptions ; a restoration which, so far as the Mosque of Damascus is concerned, is rendered more easy by the preservation of the building itself, or at least of the more substantial portions of it, and also by the circumstance, otherwise to be deeply deplored, that the great fire of 1893 exposed parts of the building hitherto masked by bazaars outside, and by subsequent restorations of the main roof. For our purpose their writings have this special value—they describe the building as they saw it ; we are able, therefore, to follow the extent and the design of the original mosque, and the changes which took place after the first great fire in 1069. The building itself, as it existed before the fire of 1893, shows the alterations and restorations after the fire of 1400, and the photographs taken since the fire of 1893 show its actual condition. The Arab geographers, however, were not archaeologists, as we understand the term at the present day, and the eastern buildings of the Syro-Greek and Roman periods are by them attributed to much more ancient dates, and are ascribed to the earlier founders of Damascus. The propylon of the Jairun Gate, for instance, with the thirty columns, which once existed, is assumed to have been a palace, and is called "Iram dhât el Amud," or "Iram of the Columns," and to have been built by Jairun, the great-grandson of Shem. The inner temple is supposed to have been built by the Sabeans, or fire-worshippers; the towers were built by the Greeks (meaning the Christian Greeks), and so on. When they describe the mosque, however, a building of their own time, and built for the purposes and the rites of their own religion, their descriptions, some of which we shall give at length, are of a most detailed and accurate nature.

Damascus is one of the oldest cities in Syria ; it was already celebrated in the time of Abraham, and is frequently mentioned in Holy Writ. The earliest building of which remains exist dates probably from a little over a century bfeore the Christian era, and may possibly be ascribed to Antiochus Cyzicenus, who, in 114 B.C., divided the kingdom of Syria with his brother, Antiochus Grypus, and selected Damascus as his capital. Antiochus Grypus made Antioch his capital, and the rivalry of the two brothers may have led to the creation of palatial buildings in both towns. The supremacy of the Seleucidae family, to which Cyzicenus belonged, came to an end in 65 B.C.,

when Damascus passed under the Roman Empire. More than a century and a half passed, however, before the Romans began to build in Syria. During the reign of Trajan, A.D. 98–118, Damascus became a Roman provincial city, and Apollodorus of Damascus, the most celebrated architect of his time, who built the Trajan forum at Rome, including the celebrated column, may have erected the famous archway of Bab-el-Berid. To the peaceful reign of the Antonines (138-80), who followed, we owe the principal temples at Baalbec, Gerasa, Palmyra, and other Syrian cities, and possibly the temple at Damascus, of which the entrance front, with its great doorway, forms portion of the south wall of the great mosque. Some years after the accession of Constantine, and when Christianity became, in A.D. 323, the established religion, Damascus was constituted an episcopal centre with fifteen



I. GENERAL VIEW OF DAMASCUS FROM THE VILLAGE OF SALAHIYEH.

dioceses. The temple is said to have been converted into a church by Theodosius in 379 A.D., and, according to Mr. Porter,* a stone was found near the Jairun gate with an inscription stating, "This church of the blessed John the Baptist was restored by Arcadius, the son of Theodosius." Arcadius is said not only to have restored the church, but to have enlarged it, to what extent we shall note further on. At all events, on the taking of Damascus in 634 by the Moslems, the church was sufficiently large to be divided into two parts, the Moslems taking the eastern half, and the Christians retaining only the western half, both entering, however, by the same great doorway to which we have already referred.

The reason for this division is given by Mr. Guy-le-Strange: "The western and eastern gates were besieged at the same time. The western capitulated to one of the generals, the eastern was taken by storm; the city, therefore, was treated as one that had in part capitulated, and in part been taken by storm, and in consequence, during the first few years of the Arab dominion, the western part of the great church of St. John was left to the Christians, and the Moslems turned the eastern half into a mosque." In 705 A.D. the Khalif al Walid took possession of the whole church, which he pulled down, and then erected a mosque on the site, retaining, however, portions of the outer walls, which we shall note in detail later on; he also built a great court on the north side, enclosed with lofty arcades and the north minaret called the Mâdinet el Aṛub.

In 750, the Omeiyade dynasty was overthrown by the Abbassides, and towards the end of the century the capital of Islam was transferred to Bagdad. The town retained still, however, its prosperity, and the great mosque remained intact till 1069, when a fire destroyed portions of it. These were subsequently restored, but in 1400 a far greater destruction took place at the hands of Tamerlane, who is said to have deliberately set fire to it. A second restoration took place, and in the following centuries some alterations were made, most of which we shall be able to trace. In 1516, Syria was taken by Sultan Selim, of Constantinople, and it has remained since in the hands of the Ottoman Turks.

On October 14, 1893, the proverbial plumber was at work repairing the leaden roof, and was indulging in a quiet pipe, when some of the well-lighted tombak from his narghile blew off

* "Five Years in Damascus," by Rev. J. L. Porter, 1855.



2. GENERAL VIEW OF THE MOSQUE FROM THE SOUTH.

unobserved into the exposed portion of the woodwork and set fire to it. As for close upon five centuries the massive beams of this roof, covered only by sheets of lead, had been exposed to the fierce heat of a Syrian sun, it must have become more like touchwood than anything else, and in a few minutes clouds of smoke and flames burst forth. There was no means of arresting the fire, and in an incredibly short space of time the combustible portion of the whole mosque and the bazaars which surrounded it were reduced to ashes. Looking upon the destruction of the mosque as a great disaster to Islam, the Turkish authorities prohibited any mention of it in the papers, and it was not till December 2, 1893, that some account with illustrations appeared in the *Graphic*.

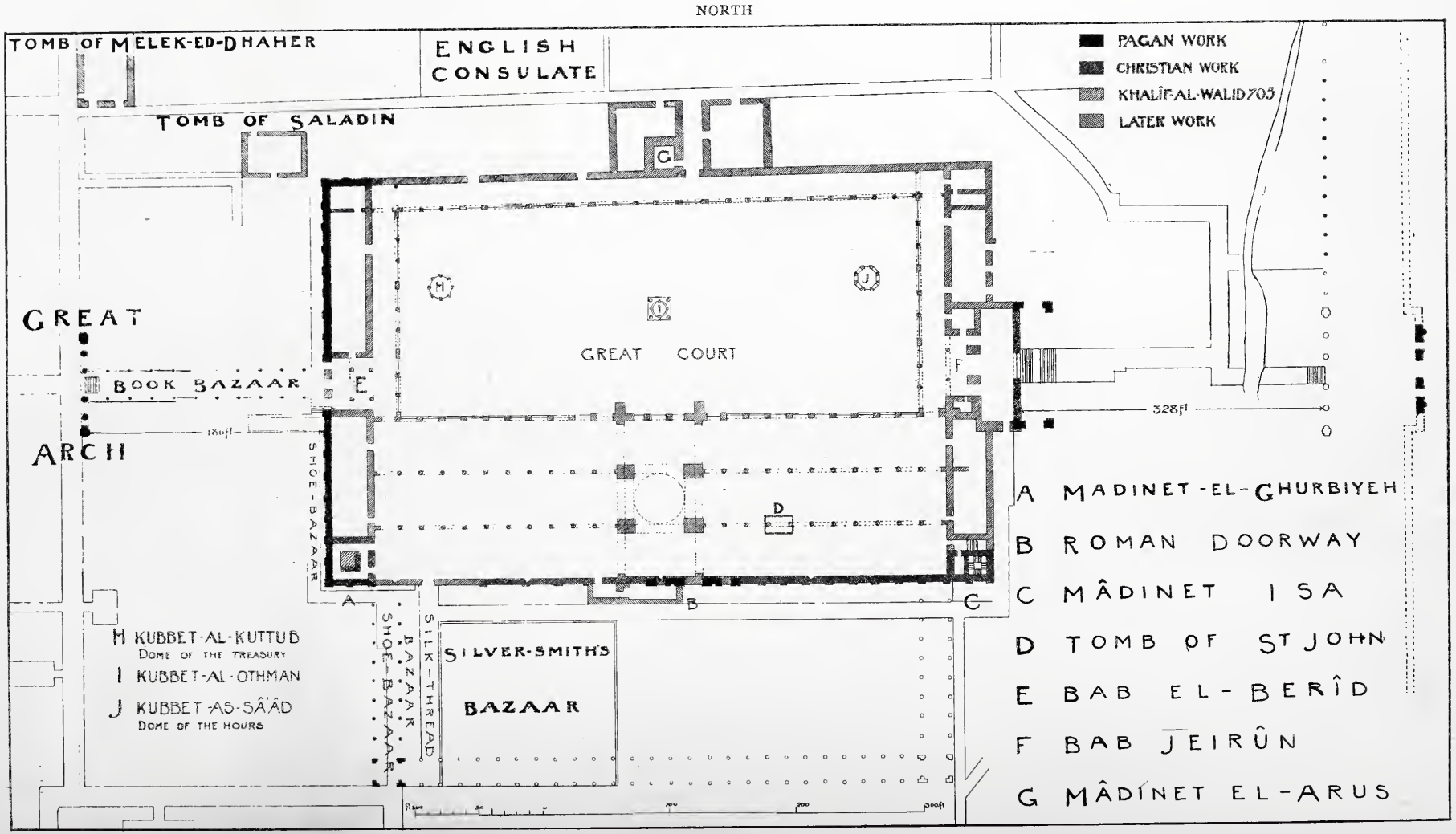
Before proceeding to trace the history of the great mosque and of the earlier buildings which are incorporated in it, it will render the subject more intelligible if it is prefaced with a description of the actual buildings as they existed before the fire.

The main building of the mosque runs nearly due east and west (see plan, fig. 6, and general view, fig. 2), and is built in between the two substructures which carry the minarets at the south-east and south-west corners respectively. It measures internally about 455 ft. by 123 ft. Exactly in the centre is an immense transept running north and south, with a dome over the crossing. The great piers of the transept measure 13 ft. by 10 ft.; they are not, however, equidistant, being 32 ft. apart from north to south, and 39 ft. 6 in. from east to west. The transverse arches on the north and south sides of crossing are set back 3 ft. 9 in., so as to obtain above a perfect square of 39 ft. 6 in. The angles of this square are vaulted over with squinch pendentives (see view, fig. 3). The drum carrying the dome above this is set back 2 ft. behind the octagon thus formed, and by corbelling out, a gallery about 4 ft. wide is carried round. There is a range of windows in the drum, and a second range in the dome, which is built of stone and covered with lead. The decoration in the dome is a restoration of the beginning of this century and very crude in colour (fig. 3).

The north and south transepts are covered over with flat ceilings, carried on immense beams, supported on corbels (fig. 4), all richly carved, painted and gilded. The transept is lighted by the windows in the dome (fig. 3), by a range of windows over the triple arcade (fig. 5) which forms the principal entrance to the mosque from the court; on the north side by two ranges of windows



3. VIEW OF TRANSEPT LOOKING NORTH. FROM A WATER-COLOUR DRAWING MADE IN 1866 BY R. PHENÈ SPIERS.



6. PLAN OF MOSQUE IN 1866.



From a Photograph by Hakin.

5. NORTH TRANSEPT, SHOWING PRINCIPAL ENTRANCE FROM GREAT COURT.

in the south wall over the mihrab (fig. 6), and by other windows in the east (fig. 7) and west walls of the north and south transepts, all of which range with the upper row of windows in the south transept, and were partially blocked up by the high-pitched roofs over the north and south aisles.

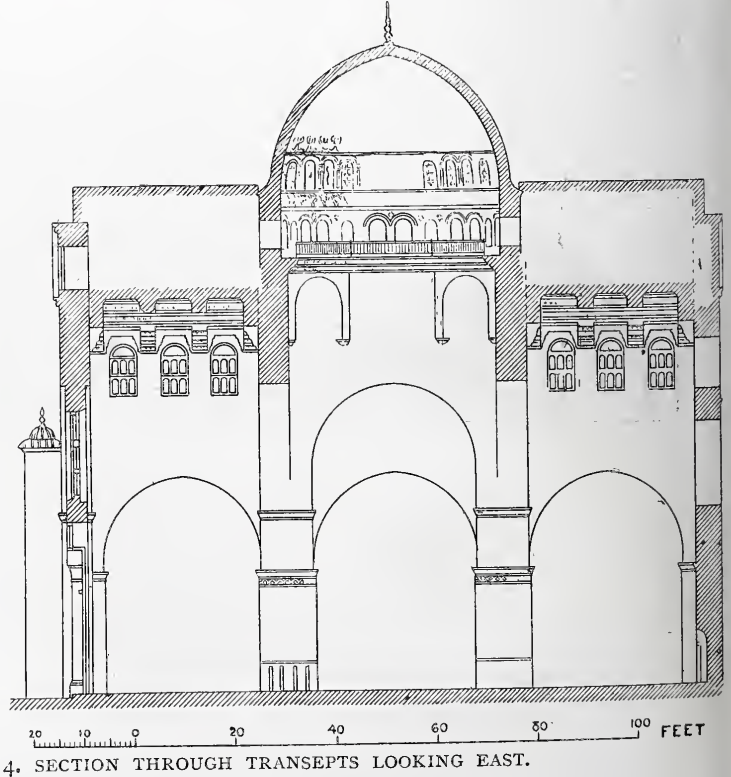
On the east and west sides of the great transept are three aisles of equal width, and 185 ft. long. These aisles are divided by an arcade of eleven bays, carried on columns (fig. 6), taken from some more ancient edifice, raised on pedestals, and surmounted by ancient Corinthian capitals and by dossevets.* Above the arcades the walls are pierced with semi-circular arched openings, two to each bay of arcade. These open out into the side aisles (fig. 7), which are of the same height as the central aisle, the object being to obtain greater height in the structure than the columns taken from other buildings afforded. These triple aisles on each side of the transept were roofed over in the fifteenth century with high-pitched roofs covered with lead (fig. 7). The trusses of these high-pitched open timber roofs were placed closer than usual in most roofs, viz. 8 ft. 3 in. centre to centre, and, as the tie beams measured about 26 in. by 20 in., not much of the open roof was visible. The north and south aisles are lighted by a range of windows in the north (fig. 8) and south (fig. 9) fronts on the same level, and of the same size as the semi-circular arched openings above referred to, above the aisle arcades. Under these windows on the north side is a range of arcades with some semi-circular, some slightly pointed, arcades corresponding in number and uses with those of the nave arcade. These arcades were described originally as being carried on columns; these have since either been encased, or, to judge by the stone courses, been replaced by piers. The inclemency of the weather in Syria possibly called for this change, because in Egypt and at Kairouan and Cordova the mosque lies open to the court. These arcades had doors in the lower part, and windows above (fig. 8), and the same applies to the triple arcade giving entrance to the transept. All of the windows in the mosque, including the tympana of the arcades or north side, are, or rather were, fitted with pierced Arabesque designs in stucco (fig. 5), filled with coloured glass. These windows are known in the East as "Kamariyas" or "Shemsiyas," of which there are many examples from Cairo in the South Kensington Museum. Of the internal decoration of the mosque we shall speak later on.

On the north side of the mosque is a court of the same length, 190 ft. deep from the transept wall to the rear wall of the arcade at the east end, and 180 ft. at the west end. This court is surrounded by an arcade, the design of which is similar to the arcade and superstructure within the mosque, except that the columns* are alternated with piers irregularly, there being sometimes three, sometimes two columns between the piers, and in three cases, opposite doorways in rear wall, the piers come together. The arched openings alone are, however, coupled together with a shaft in the centre. They all open into the great portico, the roof of which is constructed of beams exposed to view, and painted and decorated.

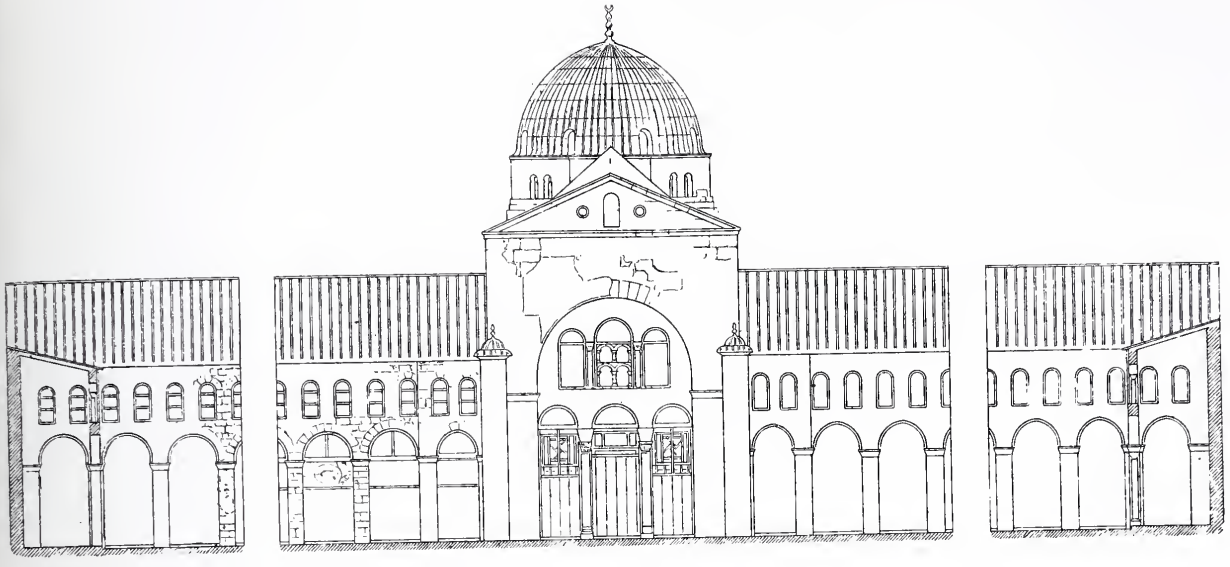
Externally, the mosque is of the simplest design. The walls are all built in ashlar masonry, with stone courses about 2 ft. 9 ins. in height, the windows are all circular-headed, with from five to seven voussoirs, according to the size. The transept rises 30 ft. above the walls of the two wings, and has a low-pitched gable at the north and south ends, with a single bold ogee cornice, which is carried along the east and west fronts (figs. 7, 8, and 9). The north side of the wall of

* The dossevet is of Byzantine origin, and consists of a cubical block placed above the capital to carry a wall of greater thickness than the diameter of the columns.

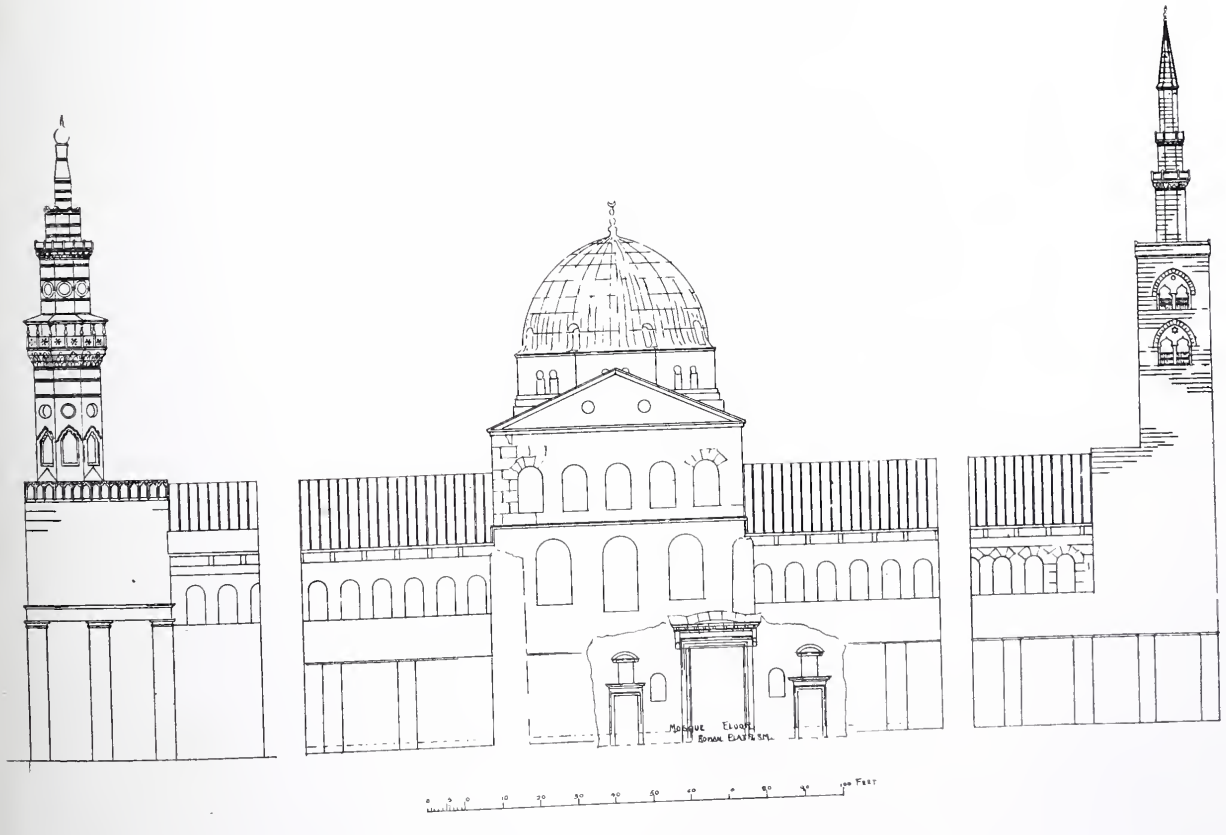
* Many of the columns have, since their erection, been encased, some within the present century.



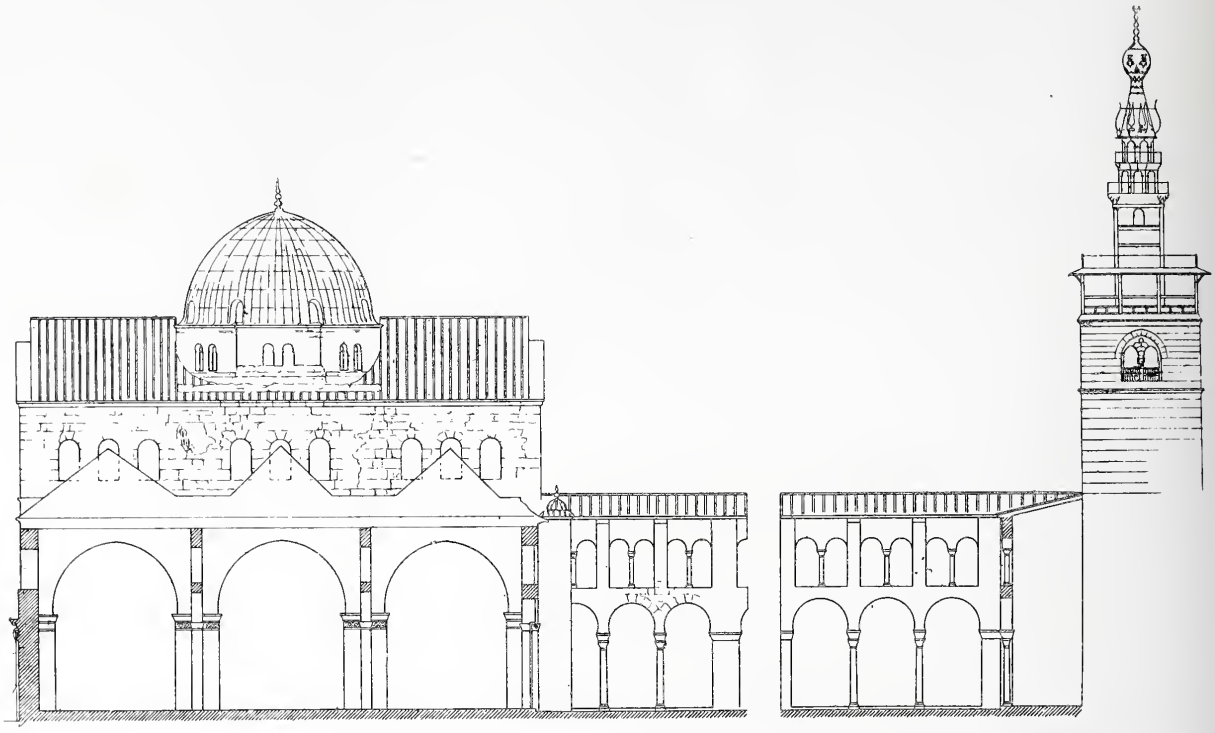
4. SECTION THROUGH TRANSEPTS LOOKING EAST.



8. THE CENTRE AND TWO ENDS OF THE NORTH OR GREAT COURT FRONT OF MOSQUE.



9. THE CENTRE AND TWO ENDS OF THE SOUTH FRONT.



7. SECTION THROUGH EASTERN NAVE AND AISLES AND COURT LOOKING WEST.

the portico of the court is of inferior execution. These remarks refer to the masonry of the mosque, as built by the Khalif al Walid. To that of the earlier structure we shall refer later on.

On the north side of the mosque is the oldest minaret (fig. 7), said to have been built by the Khalif al Walid, but probably restored since. It is square, with a covered gallery round the central minaret. At the south-east and south-west angles of the mosque, and carried on more ancient substructures, are two Saracenic minarets (fig. 9), the former, known as the Mâdinet Isa (the minaret of Jesus), 259 ft. high, consists of a square tower, and small octagonal minaret above in three stories with platform round it. The other, octagonal, in four stories, known as the Mâdinet El Ghurbiyeh (the western minaret), is of the same type as those found in Cairo, and in fact was built by the Sultan Kaitbey of Egypt in 1483 A.D.

In describing the various buildings which constitute the whole mosque and its approaches, and endeavouring to trace their history and dates, we have been guided chiefly by Porter's work already referred to, to the accounts given by Mukaddasi, 985 A.D., and Ibn Jubair, 1185 A.D., translated in Mr. Guy-le-Strange's work, to Sir Charles Wilson's plan, published in Fergusson, and revised by Mr. Dickie (the architect of the Palestine Exploration Fund, from the plan given him by Mr. Apery, the architect of the restoration), who was sent to Damascus in February, 1897, to continue the researches made by the writer of this article, to Professor Van Berchem, of Geneva, for photographs and dates of Saracenic buildings, and to Mr. H. Kay, Dr. W. Wright, and Dr. Masterman.

The earliest building on the site is the Porticus (fig. 1), which now forms the western enclosure wall of the mosque and its precincts, 314 ft. long, with returns 34 ft. deep on the north and south sides. With the exception of a break of about 35 ft. in the centre of the west wall, filled with the triple archway built by the Khalif al Walid, it still remains more or less intact, except that the architrave and cornice are preserved only under the superstructure of the south-west minaret. Beyond the fact that it is pre-Roman, and belongs to that type of Syro-Greek work which is found throughout Palestine, it is impossible to fix a date for it, and we have assumed that it may have been erected by Antiochus Cyzicenus because he seems to have been the first of the Seleucides to make Damascus his capital, and is likely, therefore, to have carried out these important works there, especially as his brother Grypus was exerting himself to make his capital Antioch a rival town. The wall surface of this porticus is decorated or broken up with pilasters, 34 ft. 10 in. high, 5 ft. to 5 ft. 6 in. wide, projecting from 7 in. to 9 in., and carried on a plain plinth which projects 6 in. in front of pilaster, the interspaces averaging 11 ft. 3 in.

(*To be continued.*)

A GREEK GODDESS: BY JOHN A. MARSHALL.

In an introductory essay to his recently published translation of the Homeric Hymns, Mr. Andrew Lang assures us that even without foreign influence the Greeks would have developed a goddess of love; and certainly we may well believe this, for the charm of Aphrodite is purely Greek. Yet it is well known that the goddess was not a spontaneous product of Greek soil, for the passage of her worship into Greece can be traced by her association chiefly with Paphos, in Cyprus, and next with the island of Cythera, off the coast of Laconia.

The cultus of Paphos was planted by the Phoenicians, whose moon-goddess, Astarte, was the national deity of Ascalon and Sidon, and derived probably from the "Ishtar" of Assyria.

Enchanted into perfect human form by the rich fancy of the Greek poet, the nature goddess of the Phoenicians became the embodiment of "grace and happy humanity," and a never-failing source of inspiration for the sculptor and the painter.

The oriental origin of Aphrodite is attested by the Greek historian Herodotus, and by the late Greek traveller Pausanias; but in the mythology of Homer she is the child of Zeus, and, like Athena, she had no mother, but was, according to Hesiod, "born of the foam, and wafted to wave-encircled Cyprus, where she emerged a goddess in the charms of awful beauty."



A GREEK GODDESS: FROM A DRAWING BY J. A. MARSHALL.

Here, at Paphos, Homer tells us, was her precinct and sacred altar, hence she is commonly spoken of by the Greek poets as the "Cyprian" or the "Paphian." The fragments of that grand epic, the *Cypria*, contain many references to the pre-eminent activity of the goddess in Cyprus, and it is in this poem—which, perhaps, emanated from Cyprus at a time not much later than Homer—that the story of the "Judgment of Paris" is first recorded. The vague allusion to this incident in the twenty-fourth book of the *Iliad* is believed to be an interpolation from the *Cypria*.

In the Phoenician temple at old Paphos, the goddess Astarte was represented merely by a conical stone. In Asia Minor she was associated with a male deity; thus in Phrygia the pair were known as Atys and Cybele; in Lydia as Hercules and Omphale; in the Troad as Anchises and Aphrodite; and in Cyprus as Adonis and Aphrodite.

Until the time of Praxiteles the undraped female figure was almost unknown in Greek art; he it was who produced the sensuous type of beauty in woman, which served as a model to his successors, and won the praise of the ancient writers. His statue of Aphrodite at Cnidos was considered superior to all others, even down to the first century of our era. It was exhibited in a shrine open on all sides, an arrangement favoured, it is said, by the goddess herself, who testified without any reserve to the accuracy of the likeness; she was, however, quite at a loss to say where Praxiteles had seen her, for, among mortals, she had only known Paris, Anchises, and Adonis.

Eventually taken to Constantinople, the statue was destroyed by fire in the time of Justinian, and it is doubtful if any copies exist which convey more than a very faint echo of the original

CURRENT ARCHITECTURE.

House at Munstead, near Godalming.—Mr. E. W. Mountford's drawing is of a house designed for Mr. William R. Pullman, which is now just being completed at Munstead, near Godalming, in the midst of a pine wood. The builders are Messrs. Kingerlee & Sons, of Oxford. The roof is covered with green Tilberthwaite slates, and the whole of the walls with Portland

cement, rough-cast. Internally the dining-room is panelled with oak, and the hall with cedar wood of extremely beautiful grain. Miss Jekyll, the editress of the "Gardener" and author of several well-known works on gardening, is designing the gardens.

* * * *

THE NEW INN HALL STREET SCHOOLS FOR THE OXFORD SCHOOL BOARD.—Besides accommodating the girls of the district, the School Board for Oxford are building a "Pupil-Teachers' Centre" in New Inn Hall Street; and our illustration shows the combined building, the entrances on the right and left being for the male and female pupil-teachers respectively, who occupy the first floor, while the girls' school is entered from the doorways in the return front of the wings. Stone is being used for facing the building, as the Board is anxious that the building should clash as little as possible with the university buildings which abound in this quarter of Oxford. Messrs. Kingerlee & Sons, of Oxford, are the builders; and Mr. Leonard Stokes, of Westminster, the architect.

OCCASIONAL NOTES.

THE ARTS AND CRAFTS EXHIBITION, THE HOWARD FINE ART GALLERY, SHEFFIELD.—In the rooms which Mr. Alwyn Holland has erected for exhibitions of this nature, and which are especially suited by their general arrangement, lighting, ventilation, &c., for their purpose, he has gathered from various centres of art-industry in the country a very fine collection of craftsmanship in various materials. It is now being more fully understood that art in the house is not entirely expressed by the picture or the piece of statuary, but that it may and should find expression in the many other adornments which go to make the house beautiful. This Exhibition serves to show how much may be done in this direction.

The pieces of furniture are few in number: There is a writing cabinet of stained oak, by Mr. C. R. Ashbee; another writing bureau in oak, stained green, with bright repoussé steel hinges and mountings, the inlays being in ebony and metal. Repoussé work in various metals was largely represented. The set of seven roundels in copper, representing "The Days of Creation," executed from the designs of Mr. H. Wilson, were very fine in conception as well as in execution. Perhaps the finest were "The Lights and Stars," with the various planets, stars, and comets starting on their mission, and "Land and Water," whilst the least satisfactory was "The Creation of the Animals," in which the elephant occupies almost the entire plaque and, though excellent in manipulation, is not effective as a subject.

Of wrought-iron work there are few examples, the most interesting being a pair of very ornate fire-dogs, probably old German work, and a well-executed panel designed by the late J. D. Sedding, floral and very ornate, in wrought iron with copper roses and flowers. As a specimen of wrought-iron workmanship it is very fine. A pair of bright steel dogs with enamelled discs were pretty in appearance, but the use of enamel-work for this purpose may be questioned. They are from the works of Messrs. Longden and Co. Of purely pictorial work in enamel there is little, the chief exhibits being those of Mr. Alexander Fisher, whose work is well known. The principal work, "The Spirit of Youth," shown by a female figure holding a stringed instrument, and having a wreath of roses about her, set in a brass repoussé frame of simple conventional design, enhances the value of the colour scheme. Mr. Fisher is also represented by a collection of buckles and ornaments, also in enamel, the "Peacock" pendant being very beautiful. The jewellery exhibits of the Birmingham Guild of Handicrafts, and Mr. and Mrs. Arthur Gaskin, deserve more than a passing notice, as also does an ivory jug by Mr. Richard Garbe, and a copper and enamelled casket by the "Keswick School of Industries," who show a collection of copper and brass repoussé work. Among them is a brass candlestick designed after the old Norse manner. There is a good collection of Nüremberg pewter ware, quaint both in shape and ornament, full of suggestion to workers in this metal. An electric-light bracket by Mr. Richard Garbe, a figure holding the electric lights standing against a raised panel, is well modelled and effective.

A plaster design for a bronze door-knocker, by Miss Helen Langley, a chariot drawn by two peacocks, is original in conception and well modelled.

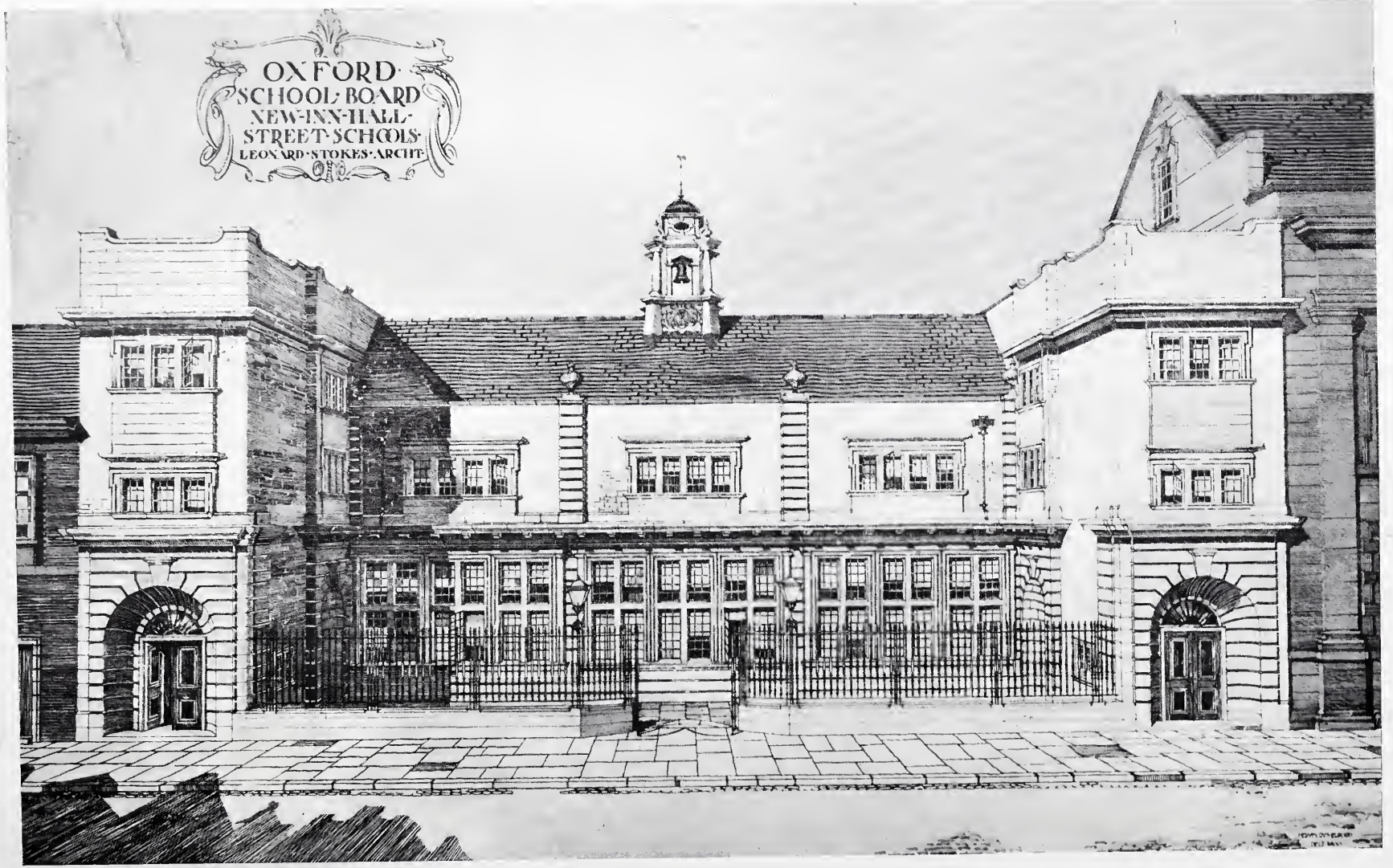
Mr. Henry Holiday shows a design for a reredos, to be executed in mosaic for Kirkby Church, near Liverpool; the central panel is occupied by "The Lord's Supper," on either side are standing figures, and over them groups of angels.

* * * * *

SUCCESS brings its own penalties, alike to individuals and nations, so that the poet's phrase of "the craven fear of being great" is a fear of something more tangible than a mere chimera. To our great commercial cities and growing industrial towns which have not merely sprung from nothing within the memory of man, but have an historic past that is not only written in books, but is also evident to the eye in their



HOUSE AT MUNSTEAD, NEAR GODALMING:
E. W. MOUNTFORD, ARCHITECT.


OXFORD
SCHOOL BOARD
NEW INN HALL
STREET SCHOOLS
LEONARD STOKES ARCHT

ancient streets and time-worn buildings, their success has a reverse. On one side of the medal is imprinted, large for all men to see, prosperity for a vastly increased population, "progress," in the shape of improved sanitation, workmen's dwellings, municipal water, tramways, gas, and what not, to figure forth the majesty of modern enterprise; but all these things, good as they undoubtedly are, have their being only as a result of the phenomenal growth to which these great centres, these hives of industry, have attained. They would never have been required had this huge measure of success not come to these great camps. Sanitation requires greater thought in a town of half-a-million inhabitants than in one of twenty thousand; municipal enterprise is urgently needed in such places, where in the smaller ones no demand for it exists; while modernity (as the late Professor Freeman called the modern spirit) of necessity tends to eliminate the old-world aspect of the old town that has grown into the successful city. The ancient nucleus is gradually rebuilt, and vast areas of piled-up brick and mortar encircle it, so that the native, returning after long years to his early haunts, quests vainly for his old landmarks. The brook in which the returned wanderer fished when yet a boy is not to be found, now he revisits his native spot in middle age; and for the excellent reason that it has long since been enclosed and now runs a hidden course underground in the unromantic but useful capacity of a sewer. Such are the penalties of success: having acquired it, you cannot continue to live in the ancient ways.

REVIEWS.

ART IN NEEDLEWORK: A BOOK ABOUT EMBROIDERY: BY LEWIS F. DAY AND MARY BUCKLE.

THIS latest book on embroideries easily takes the places of former treatises as an elementary handbook on stitches, though it would have been still more useful had the authors, by sundry omissions of unimportant matter, made room for a more systematic survey of important historic styles. However, having airily cleared the ground, historically speaking, by a superfluous paragraph about the bone-needle and primitive seam decoration, they start fairly and squarely with some reasonable and straightforward observations on the arbitrary naming of stitches in embroidery. As they say, there is no use in puzzling over the no doubt loosely employed terms of old writers, and trying to re-adopt these names. At the same time, in passing thus lightly over former naming of technique, we cannot afford to pass lightly over former masterpieces in this art, and former styles that have become famous. The authors do not do so avowedly, and are themselves, no doubt, keenly alive to the value and interest of such work; but they have planned their book on a different basis. And they have planned it on what they perhaps would call a more practical basis, though we submit that the practical way of guiding a student in any art is by stirring imagination and intellect quite as much as by disciplining eye and hand. The only serious defect of this little manual is that it does not point out the long perspective down which the eye must travel to get a fair view of what has been and can be done in embroidery. To get such a view is inspiration in itself; without it, without the tradition of this graceful art's varying fantasies, we are as dull as ditch-water, workers and designers both. The authors are obliged by the size of their book to keep within bounds; but a good deal could well have been left out or shortened to allow room for a merely suggestive glance backwards; something for students to think over and desire to pursue further for themselves. The few scattered references to Byzantine art, to Gothic or Renaissance embroideries, are so unrelated that they are scarcely helpful, and become positively grotesque in their isolation.

Putting aside this defect, the authors have succeeded admirably in their aim of practical instruction by means of samplers and diagrams, supplemented by illustrations of embroideries, principally from the Albert and Victoria Museum. Of the samplers, some are ugly in design and arrangement of stitches, and some charmingly suggestive, notably that on satin-stitch (Pl. 36). In most of them the authors have cleverly bethought them to give, on the *verso* of the page which shows the sampler, the back of the work itself. This device much facilitates description, and all but does away with the necessity of it. Indeed, it is in these elaborate word-descriptions of mechanical and unimportant stitches that we would suggest a severe curtailment. The space devoted to details of what we should call a "Ladies' Needlework Depôt" character could have been then employed in a brief comparison of various accepted schools of embroidery in the past, a task which Lewis F. Day would, of course, have carried through with his well-known ability. Take the chapter on chain-stitch, for instance; all sorts of ingenious variations of the stitch are given, beautifully drawn, and described at length. We would rather have had a long chapter on the various uses of this one stitch in its simple form, giving its possibilities and limits, and noting all the subtle prettinesses arising from the nature of this and

other "line" stitches. Why, a whole bundle of matter might have been utilised, and would have made very good reading, and have been a godsend to those for whom the book was written. In the chapter on "stitch-groups" it is said, "Anyone having mastered the stitches and grasped their scope, can group them for herself, say, into stitches suited (1) to line work, (2) to all-over work, (3) to shading, and so on." But it is just this thinking and selecting which, it seems to us, constitutes the most useful and stimulating teaching; that is where practice and theory overlap; where the stitches, or, better, the methods, are taught hand-in-hand with suggestions on design.

Stitches matter so little, and style matters so much: when a student tells us she "wants to learn some new stitches," she expresses, in a minor way, that restlessness of spirit which interferes with woman's success in more serious branches of art; when she claims to be shown how the Eastern craftsman manipulates the simple stitch she knows already, and how the Western worker, in days gone by: how the one and the other, in their different way, overcame the technical difficulties of it, she is then, indeed, asking to be taught profitably.

We have said stitches do not matter much, and that method does, and this must be repeated in another connection. Opposite p. 100 is an illustration of "offshoots from satin and crewel stitches." Never mind the names, but the skill of work—lines laid with feeling and so forth—is entirely negatived by the entirely wrong disposition of shadow. The authors say rightly on another page that shading should be gradation of colour rather than relief of form, as in Walter Crane's charming beast panel, where the change of colour is sharp and clear. This is commented on with judgment; one is therefore rather shocked to see, given as an example of shading, a treatment so misleading as that alluded to above, where the leaves seem to have got "the jumps." Before we turn to the pleasant task of praise again, we must note that the "darning" sampler (Pl. 43) shows a mistaken system of lines. We have not time to go into this, and the stitch is at best a poorish one.

There is a pretty chapter on laid-work, with good advice as to method and limitations. The first sampler of it, with all its opposing lines, is too restless to give a pleasant impression of this type of work, but the other illustrations are good. The chapter on appliqué is also interesting; those on couched and raised gold are slight, but suggestive as far as they go. Here, too, is found some of the notably few phrases in which the authors show any enjoyment of colour. On this subject they are quite reserved, not even allowing themselves to linger over the beautiful appliqué "vine-orphrey" in the Victoria and Albert Museum (Pl. 63), which is positively enchanting with its verdant freshness, its pearly pinks, and dusk-yellow tendrils. In the admirable chapter on "mosaic and cut work," a poorish Eastern example is given; also a suggestion made to use "counterchange" in design for this amusing but difficult method. The advice is injudicious, for "counterchange" is uncomfortable and dazzling; note Plate 62 and the relief the eye gets in turning from the clever and tiresome A to B, effective through simple change of mass and line.

The best Resht inlay cloth-work is extremely flowery and free in design, masterly in every way. Study that and you know "how it's done." The authors' insistence on simplicity and breadth in this and similar work is the best of advice.

The chapters on "Simplicity," on "Embroidery Materials," and "Remarks to the Worker," are all helpful. The authors refer to a beautiful piece of line couching thus: "Is anyone nowadays modest enough to do work such as the couching in outline in Illustration 90?" We are afraid this is true. Another of these distinguished line designs is given in Plate 69. We must record here our last complaint: each plate ought to have its description below it, or at least the date and country; it is a nuisance hunting back in the index, and we are afraid no one but the poor reviewer will do it. Of the modern work, a design by Mr. Day, worked by Miss Buckle, is full of delicate grace, while Mr. Crane's beast panel is already well known and admired. The worker-designer of Illustration 88 ought to study vine leaves from nature; from the "Jesse" cope on the previous page for Gothic treatment, and, not to hunt further, from the "vine-orphrey" for Italian Renaissance treatment; then she will reconsider her own rendering. You cannot get decorative design without reality and truth behind it; and originality will not be reached by inventing a new vine leaf. This leads us to conclude abruptly by a reference to the design chapter in the book before us—good words, all of them, on study and quiet work, and we can only advise that they should be carefully read. M.

"Art in Needlework: a Book about Embroidery." By Lewis F. Day and Miss Mary Buckle. 5*s.* net. London: B. T. Batsford.

DONATELLO: BY HOPE REA.

So far at least as the biographical portion is concerned, "Donatello" is one of the most readable volumes in the "Great Masters" series, and the whole book is clearly and well arranged. By the aid partly of the characteristic stories known to readers of Vasari, partly of

incidental information gained from such sources as records of meetings of the contemporary Opera del Duomo, partly again from the evidence of character afforded by the systematic study of his creations, Miss Rea has drawn a really living portrait of the genial artist. She has also given a good sketch of life at Florence as he knew it: Cosimo di Medici, who combined the financial gifts held peculiar to the nineteenth century with the artistic and intellectual sympathies of the Early Renaissance, at the head of almost all artistic and commercial movement: the guilds, ready to encourage genius, but also to pit one possessor of it against another, and to haggle over the price of their own patronage; the artists themselves, as yet only master-craftsmen, and reckoning themselves neither more nor less than honest citizens, but citizens in days when scholarship was no class monopoly, and the workman's dinner hour was usually partly devoted to discussions concerning Dante, Plato, or the recently discovered antiquities. Donatello's work is divided into four periods. Almost the first among artists to confine himself (when the city authorities allowed him to do so) to one branch of art, it is claimed for him that few have been so absolutely sincere in their work as he. With his ideal—that of making his work express his thought in the classical manner without the aid of the symbols by which the mediaeval sculptor assisted his faulty technique—fixed in his mind during the first period of his artistic life, he worked steadily on through the rigidly realistic, and realised it at last in the beautiful figure of the St. George. Varied as his work was, the same aim and self-discipline is visible through all, and even in comparative old age he quits Padua lest his art should suffer through the excessive praise bestowed on it. "For fully fifty years a guiding and inspiring force in art throughout Italy, after him the whole standard of art was altered and the archaic left behind." E. M. M.

"Donatello." By Hope Rea. Great Masters in Painting and Sculpture. 5*s.* net. London: George Bell & Sons. 1900.

THE WHITE ROBE OF THE CHURCHES: BY THE VERY REV. THE DEAN OF GLOUCESTER.

A BOOK which would be noticed more fully if only one's inclination had to be considered; because, though the matter itself may be old, the manner of its presentation will make it as good as new to readers inclined as its author is, to see "sermons in stones," and to sentimentalise not a little over the pages of ecclesiastical and architectural history to which attention is drawn.

In reality a monograph on a typical English abbey of the great Benedictine order, it helps to the understanding of the entire monastic system, and of the buildings it called for. When enough has been said in a general way to give one a fair idea of the extent of his reading, the author devotes a few chapters to the parts which compose the whole abbey, and what we are told about Gloucester is of more interest than it would have been if a more loveless account of its history had been penned from the outside, so to say. One learns to beware of such word-traps as our proverbs usually are—that about "familiarity breeding contempt," for instance—for no one reading this book will say that familiarity with things so dearly beloved as these buildings has bred contempt or anything like it, excepting perhaps for those who have not our feeling for beauty, and the effect of the volume should be to lessen their numbers considerably. We are inclined as we read to be lenient rather than critical, for the author appeals to the hearts of people easily moved, including of course ourselves. To increase their love of what he himself loves very dearly is the main and central idea; the blemishes whatever they are, affect the literary critic rather than others, and will be detected by very few. The illustrations having mostly been taken from previously published works, are neither particularly good nor particularly well-selected, but such as they are they had to be, and one need not say much about them.

In the chapter devoted to the "Nave of Gloucester: its architecture and probable scheme of colour-decoration," the author applies the *post hoc ergo propter hoc* argument to a particular case. There may be a half truth in the suggestion that the habit of enlivening colourless spaces with paintings was the direct consequence of the Crusades, through which those it may have concerned became familiar with the wonders of Eastern art, its gorgeousness, and its wealth; but since whatever has life must be moving, it may be taken for granted that bare walls would have been covered and coloured in little less than no time at all, the Crusades notwithstanding. At the time to which we refer the illuminists were busy as bees, and the margins of books in manuscript were submitted to much the same treatment as the bare walls of our churches.

That we had from the East invaluable lessons in decoration and colorisation is obvious, but the living spirit of art is assimilative rather than imitative, and happily what we have left in Old England is quite unmistakably Gothic.

The development of the Lady Chapel from its humble beginnings is traced in a chapter easy to write but none the less interesting to the general reader, as the probability is that neither his mind

nor his eyes have been directed to this particular matter before.

The word Mariolatry condemns the excess of a tendency, but man born of a woman *must* worship the sublimated incarnation of womanhood which corresponds with the Ideal, else will he be utterly vile, and vile not only in thought.

Unless what we read is untrue, there was once upon earth such a woman, and as often as the realisation approximates to the ideal, the inclination will be to kneel and pay the due tribute of reverence. E. R.

"The White Robe of the Churches." By the Very Reverend the Dean of Gloucester. J. M. Dent & Co.

TEWKESBURY ABBEY AND DEERHURST PRIORY: BY H. J. L. J. MASSÉ, M.A.

THIS is the title of the latest edition to the descriptive handbooks of various churches of interest and importance which are being issued with Bell's Cathedral Series.

Although it does not rank as a cathedral, Tewkesbury equals in size and surpasses in interest many churches that do so rank. Its history is of the first importance. In the list of the Lords of the Manor of Tewkesbury and benefactors of the church are to be found names of high rank and commanding influence in the affairs of the State. The author remarks that "of the place of this glorious Abbey in our own English history much might be written, and, in fact, it has been a difficult task to steer a course which, while avoiding too much history, should show that the history is there. In all the great events of history down to the end of the fifteenth century Tewkesbury Abbey has its place, and, like the Abbey of St. Peter at Westminster, and the cathedrals at Canterbury and at Winchester, is in every respect a representative structure." We felicitate Mr. Massé on the judgment and skill with which he has indicated this historical importance, without overwhelming the reader with too much detail or forgetting the main purpose and scope of the book.

On the architecture Mr. Massé writes with knowledge and sympathy, and describes in sufficient detail the exterior and interior features of the building.

As is well known, Tewkesbury has suffered much at the hands of the "restorers"; but it may not be generally remembered that it was the extensive "restoration" carried on here by Sir Gilbert Scott which prompted the letter of William Morris to the *Athenæum*, which letter resulted in the formation of the Society for the Preservation of Ancient Buildings.

The adjoining Priory of Deerhurst, to which some space is devoted, is of peculiar antiquarian interest, as the main structure is of Saxon work, with later additions and alterations. Mr. Massé is at some pains to clearly explain this, and he gives a plan and section which show the state of the building before the date of the Conquest, which enable us to realise the original conception.

Few more charming spots for an architect's or an antiquarian's holiday could be found than the old town of Tewkesbury, and we know of no book we would more willingly recommend as a companion on such a visit than this scholarly and handy little volume. A. R. J.

"Tewkesbury and Deerhurst." By H. J. L. J. Massé, M.A. 1*s.* 6*d.* London: George Bell & Sons, 1900.

THE ART AND CRAFT OF GARDEN-MAKING: BY THOMAS H. MAWSON, GARDEN-ARCHITECT.

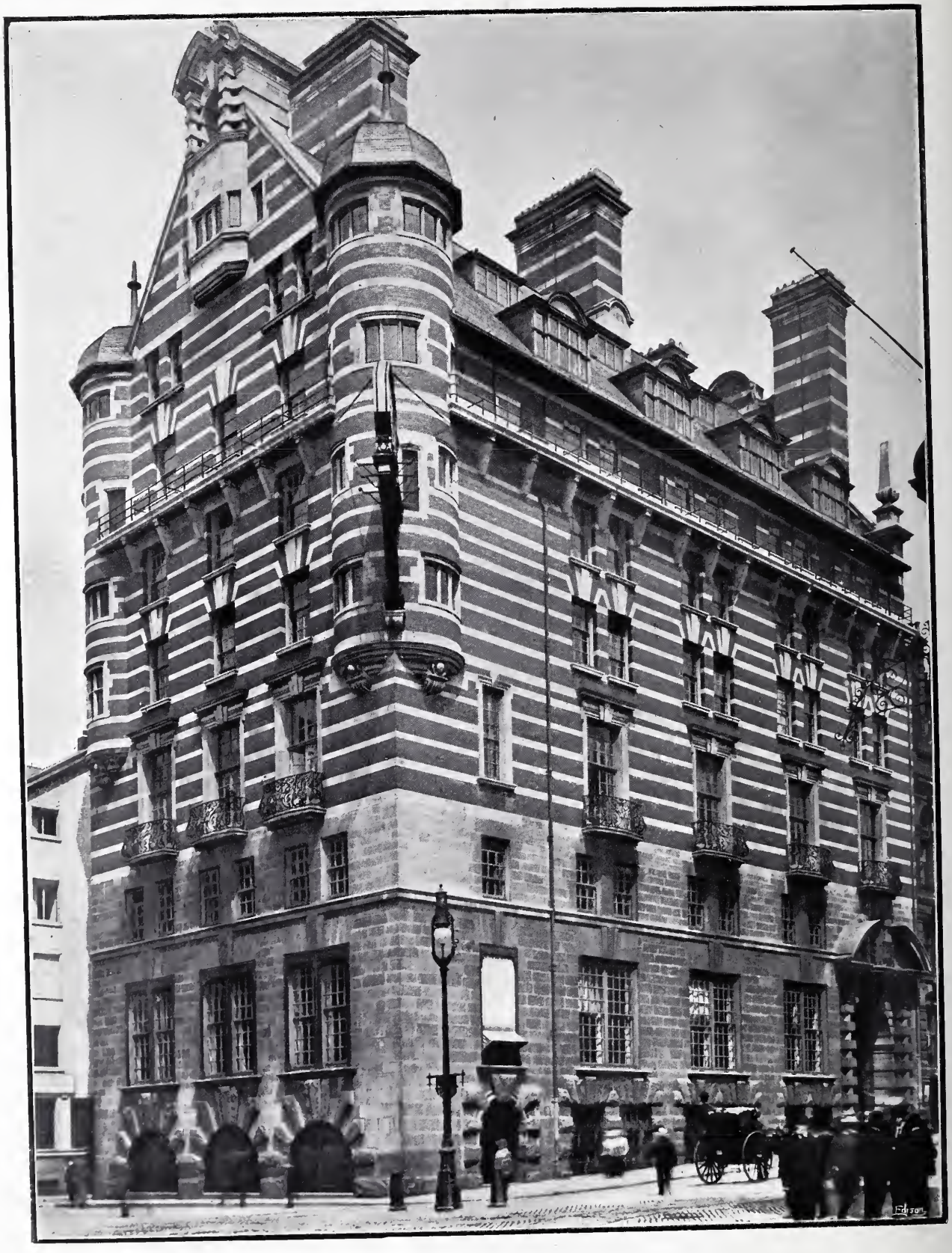
THIS book is a large volume "well got up," as the phrase goes, *i.e.* with a certain neatness of smooth paper and thin type, though the latter is, we must confess, more legible than the MS. architectural titles to the drawings.

The book contains many useful suggestions and valuable lists of climbers, trees, and flowers, and teems with illustrations. But it is not an impressive book and is difficult to read, for it has no fire in it. Moreover, throughout the work we fail to find any of the large and spacious ways of a real gardener—garden-*maker*—poet.

Mr. Mawson calls himself a garden-architect, and thereby drags the humorous and meditative gardener from his quiet and cool delights into the dry-as-dust roads of professionalism and percentages, so that, what with this and the strange lack of imagination in such a subject (of all subjects!), we begin to long for a rest all round, a general pause during which common and garden architects and all the host of them may leave for a while—for good if they will—their Notions Artistic, and get to some real workaday life at first hand. There is no more art, as we understand it now, coming out of "offices" and "staffs"—nor in fact out of any other money-making apparatus except it be by some mischance.

Let us to the woods and fields and leave such to those who prefer them. There, maybe, we shall find enough of humour and delight to surprise the world again at its own everlasting unexampled freshness and resource. A. H. P.

"The Art and Craft of Garden-making." By Thos. H. Mawson, Garden-Architect. 21*s.* net. London: B. T. Batsford.



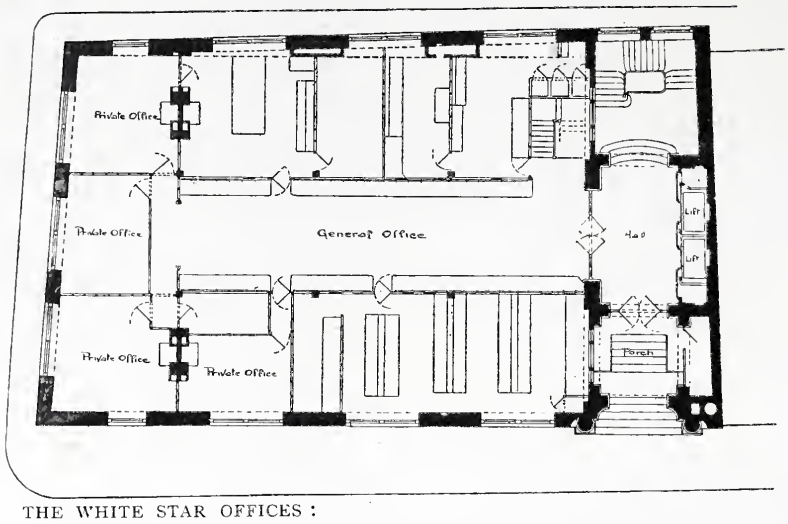
THE WHITE STAR OFFICES, LIVERPOOL: R. NORMAN SHAW, R.A., AND J. FRANCIS DOYLE, ARCHITECTS.

THE WHITE STAR OFFICES, LIVERPOOL.

"A SLICE of New Scotland Yard" is the common criticism on the White Star offices. Like most common criticisms, it is partly true and partly false. There is, undoubtedly, a certain similarity between the two buildings; the same materials are used; the scale is the same; there are the same angle-turrets; and there is a somewhat similar treatment of the apex of the gable. But there are sufficient points of difference to entitle the Liverpool building to be regarded as a fresh and original design. The first point that strikes one externally, apart from the materials used, is its absolute simplicity. There is little or no carving; no ornamentation. It is essentially an architectural composition, the result of a skilful use of material and a clever scheme of fenestration. As regards the latter, it may be urged that the windows of the ground-floor are too large, and that consequently a weak appearance is given to the lower part of the building. If these windows had been fitted with plate-glass there is no doubt that this would have resulted; but, broken up as they are by small panes and good big sash-bars, this defect is avoided. It is true that these windows have a fault, and that is, that no "camber" has been given to the flat granite arch over each. Partly owing to this, and partly to the heavy key-stones, the arches appear to "sag." It is possible that in one or two there is a slight settlement, but it is more likely that the somewhat unpleasant appearance is due to that optical illusion which the Greeks were so careful to correct in their best examples. Some of these windows have also been spoilt by mahogany sun-blind cases. These, no doubt, were not originally contemplated, but the architects are none the less responsible, as it should have been patent from the first that they would be required. It is astonishing how few architects arrange in their designs for this small practical necessity, and how often the proportions and appearance of the windows of a building are spoilt by the want of a little forethought. The lower portion of the building is granite, the upper part, small Ruabon bricks and Portland stone arranged in irregular courses, and the roofs are covered with green slates. The bond for the brickwork is that almost universally used in Liverpool, one row of headers to three rows of stretchers. A broad band of stone marks the transition between the lower part of the building and the upper, and on this band are the stone balconies to the large windows of the first floor. This is a distinct improvement on New Scotland Yard, where the brick, starting from the granite, makes a hard line. We well remember Mr. Norman Shaw's remark, when he showed the members of the Architectural Association over that building, when it was repeated to him that someone had suggested a strong cornice or a balcony was required all round to separate the materials: "And they want a balcony, do they? Dear me!" Here, this series of little balconies, one to each window, with their charming curved fronts of wrought-iron work, form one of the most pleasant features of the building, and prevent the appearance of flatness which otherwise would have been probable. Above them there is a continuous, or almost continuous, balcony carried by simple but very effective stone corbels. Although one hesitates to say that this is an improvement on the moulded cornice which occupies a similar position in New Scotland Yard, it is undoubtedly a more suitable arrangement for a building designed for and used as city offices. The projecting eaves above this balcony are certainly much more effective than in the other design where there is little



THE WHITE STAR OFFICES: GENERAL VIEW OF GROUND-FLOOR OFFICE.

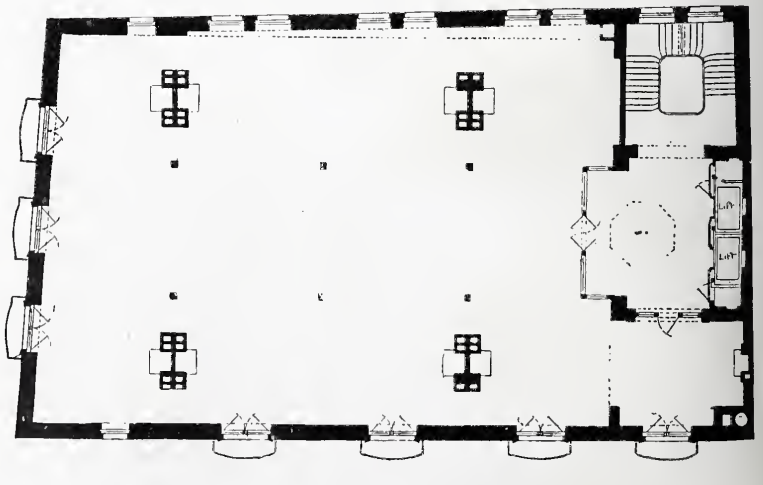


THE WHITE STAR OFFICES :
GROUND-FLOOR PLAN.

or no projection, and the effect, consequently, has always appeared mean.

The clock is carried on an iron cantilever which has been cased in oak. It looked better, we think, before it was cased. We were hoping that Mr. Shaw would have the courage to let the skeleton stand, and decorate it with colour and gilding only. It went very well with the plain railing of the upper balcony, and did not look out of place beside the ornamental ironwork below. It is true that it is a pretty enough feature as it stands, although the octagonal oak case to the clock itself is not very happy ; but it has not the interest which a more unusual treatment would have given to it.

As regards the internal planning of the building little need be said ; except at the entrance there is practically none. The private offices are at the front, or west end, and are divided from the rest of the building by a transverse wall, with chimney breasts back to back. The central portion has been fitted up differently on each floor, wooden screens in most cases separating the central passage from the offices on either side. The way in which the two huge chimney-stacks are carried is characterised by the boldness which so often distinguishes Mr. Shaw's treatment of these necessary features. The flues that compose the stack in the centre only start from the Mezzanine floor, the double chimney-breasts on each side being carried on iron girders and stanchions. On the fifth floor from the Mezzanine the flues for both these chimneys are carried over on arches formed of riveted girders of segmental shape. On these rest the two big stacks ; but as a narrow passage down the centre had to be provided on the top floor, each stack is still divided into two until it actually passes through the roof. The two smaller stacks of the eastern gable (only one shows in the photograph) contain the boiler and ventilating flues from the basement, and the fireplace flues from the offices above the vestibule. It is difficult to understand, however, what flues are in the northern stack, as there are no rooms on this side of the building. Anyhow, on this east wall these chimney-breasts project from its face, and run up in straight lines to the tops of the chimneys. There are no set-offs ; neither is there any batter, and the effect, therefore, as seen coming down the street from the back, is decidedly top-heavy and clumsy. In a building on a smaller scale no refinements to correct optical illusions would be necessary ; but here, where everything is so large, they are undoubtedly needed. But this is, of course, a detail. The building, as a whole, is a fine piece of work, and if minor deficiencies are mentioned it is only because there is so little to find fault with. It rises higher than the water *Tower* of the railway station behind it, and makes everything round it look little and mean. This is not because of its size, for a building may be large, and yet ineffective, but because of the fine sense of scale which pervades it. It is a land-mark from the river, and also from the high ground at the back, on which most of the town is built. It teaches us how blocks of city offices should be designed, and affords a lesson not only to the architects of Liverpool but also to their brethren in London and other large towns.



THE WHITE STAR OFFICES :
FIRST-FLOOR PLAN.

As regards the general arrangement of the building: Below the ground-floor, which is raised twelve steps, there are two basements. The lower contains the heating apparatus, coal-cellars, &c., and is also used, we understand, for storing passengers' luggage. The upper basement and the ground-floor are used by the White Star line for their offices. The latrines are on the top floor but one, the rest of this floor and the one over being used for caretaker's rooms. It is possible to get out on to the open balcony in the apex of the western gable, and from it there is a glorious view of the river and sea, of Cheshire and the Welsh hills in the background.

The interior of the White Star offices on the ground-floor is chiefly interesting from the frank way in which the construction is shown. The panelled fireproof ceiling, specially designed by the architects and made by J. C. Edwards, of Ruabon, looks remarkably well; the uprights and girders would look equally well if they were not painted so detestable a colour. A cold French grey is not decoration, and it is to be hoped that this will soon be altered. The curved counter fronts of polished Hopton-Wood stone, with a dark marble base, are very satisfactory. There is a great deal that is nice about many of the fittings inside the building. On the ground-floor the entrance screens and doors covered with leather and studded with brass-headed nails are very effective; but the copper balusters in front of the framework of the screens are already black. We have before referred to the planning of the entrance. All this portion is very dignified. A flight of twelve wide granite steps in the entrance vestibule, which is lined with granite ashlar, leads to the entrance-hall with its pavement of marble and stone and its walls and arches of polished granite. The two lifts open out of this, the wall in front of and above them being kept flush and carried right across, so that the whole of the east side is granite except where the doors of the lifts come. Beyond the entrance-hall is the staircase-hall, approached by four more steps. The staircase has a red marble dado with green marble capping, in all about 5·0 high. On many of the floors this cuts unpleasantly across the windows, and it is difficult to understand why this should be, unless the dado were an afterthought, as there is no reason whatsoever why the windows on this north front, which is unimportant and can never be seen, should not have been differently arranged. The staircase balusters are of suitably designed cast-iron with oak handrail, and are painted the same objectionable French grey as the girders, &c., in the office. One of the most effective features in the interior is the large octagonal well opening over the entrance-hall, which, starting from the first floor, pierces the five floors above, giving light to the halls at the different levels. This well is, in each case, surrounded by a balustrade similar in design to that of the staircase. There are arches on each floor about 9·6 wide, like those on the ground-floor, the only difference being that the upper arches are in plaster and not in granite. One little practical point may be mentioned which is not often found in England,



THE WHITE STAR OFFICES: VIEW OF THE HALL AND STAIRCASE.

although, we believe, it is practically universal in the tall office blocks in America. On each floor there is a letter-box with a "chute" which leads to the main box in the entrance-hall on the ground-floor. We have heard objections raised to this arrangement, but in this building, we believe, it works well. A word of praise may be given to the pavings in the different halls. The entrance-hall has already been mentioned. The floor of the Mezzanine has a narrow band of dark green marble, 4 or 5 in. wide, enclosing a centre of Portland stone with dark green marble in small diamonds. On the other floors the diamonds are omitted, but the band is retained, and the result is an extremely simple but very effective paving. The bands also serve to separate the Portland stone from the York stone of the landings and stairs.

It is difficult to over estimate the good such a building as this must do in a town. That it is not universally admired is a tribute to its boldness and originality, and a proof that it is a real work of architecture. When prominent Members of Parliament regard New Scotland Yard as deplorably bad, it is not to be wondered at that some of the poor general public cannot see the beauty of the White Star offices. They have to be educated, that is all that can be said; and it is by these buildings and some others that their education must be effected. Designed on fresh lines—there is a difference between fresh and new—the White Star offices teach a lesson—to architects and others alike—of careful thought and able conception; of suitability and honest building; and lastly, of what has been insisted upon before in this article, of the grand effects which can be produced by simple building, without the use of meaningless carving. The building reminds one of the Italian palaces of the fifteenth and sixteenth centuries, although in many respects it is quite different from them. There is the same bigness and yet the same delicacy that you find in the Farnese and Strozzi. There is the same happy use of the Mezzanine which is seen in so many other Italian examples. There is the same simplicity and absence of ornamentation. The iron balconies do for the White Star offices what the bronze torch-holders and rings do for the Strozzi. The building is, as the others were in their day, essentially modern. They were palaces for princes; this is a block of offices for merchants, but built in princely style, by one who was the biggest of all the merchant princes on the banks of the Mersey—the late Mr. J. H. Ismay.



THE WHITE STAR OFFICES: FIREPLACE IN PRIVATE ROOM.

With Mr. Norman Shaw in this building was associated Mr. Francis Doyle, who superintended the carrying out of the work. This was no easy task. The natural foundations were by no means everything which could be desired; the floor of the bottom basement is, we believe, well below high-water mark, and great difficulties were, we know, experienced at the south-west corner. It is no joke either to carry on iron girders two double chimney-breasts, each six storeys high, with a heavy chimney-stack on the top. These are merely some of the difficulties with which the architects must have been confronted. Mr. Doyle, it will be remembered, collaborated with Mr. Norman Shaw over the late Mr. Ismay's private house, Dawpool. It must have been a great satisfaction to Mr. Ismay, who for many years took such a keen interest in our art, to know that he had built the two finest examples of modern architecture to be found in or near Liverpool.

EDITORIAL NOTE.

It should be stated that the view of the building which forms the frontispiece to this number of THE ARCHITECTURAL REVIEW, though not quite as satisfactory as the Editors could wish, is the best obtainable under the circumstances. The building can only be photographed properly from the Dock side; but the Dock police would not permit the photographer to set up his camera on the wharves at sufficient distance from the building to avoid clipping part of the upper work.

THE GREAT MOSQUE OF THE OMEIYADES, DAMASCUS: BY R. PHENÈ SPIERS. PART TWO.

On the west front there are nine pilasters on each side of the triple gateway, and three pilasters on the returns, in both cases counting the angle pilasters. These pilasters, where perfect, have a simple cavetto capital and carry an architrave surmounted by a dentil cornice (fig. 11). The capitals return on the east side, showing that they rose above any wall in the continuation of the wall eastward. At a later period a tower, 34 ft. square, was raised, probably by Arcadius, above the south end of this porticus, about 20 ft. high, and crowned with an egg-and-tongue moulding, of which a small fragment only exists on the west side.

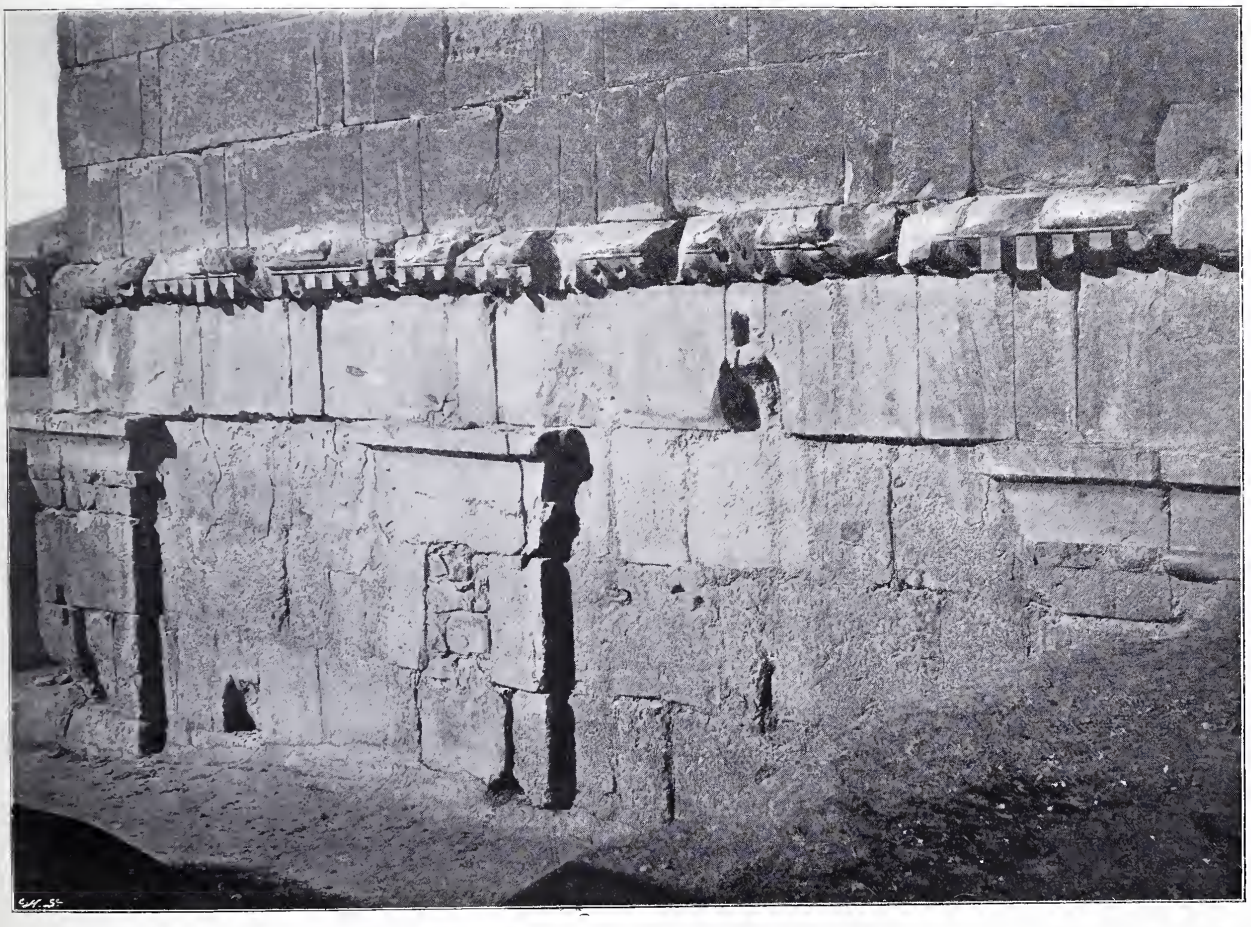


FIG. 11. THE SOUTH END OF THE SYRO-GREEK PORTICUS, THE MOST ANCIENT BUILDING IN DAMASCUS.

Phot. Pal. Exp. Fund.

One hundred and eighty-six feet to the west of the triple archway, known as the Bab-el-Berid, are the remains of an immense gateway (fig. 12), which is now known to have been the inner front of the propylon of the peribolos, or enclosure, of the ancient temple. Of this peribolos Mr. Dickie found the traces of the enclosure walls on all four sides, and these and the inner row of columns which carried the roof of the porticus round (some of which still remained *in situ*) enabled him to fix with more positive certainty its extent. It measured 1,150 ft. from east to west, and nearly 1,000 ft. from north to south, and is by far, therefore, the largest peribolos known, as that of Palmyra only measures 730 ft. by 710 ft. Mr. Dickie traced and measured also the eastern triple doorway of the eastern propylon. Porter, relying on the description of another Arab geographer, Ibn Asaker, sought for and found two of the columns of the inner part of this propylon, which Ibn Kethir, 1374, states "was taken down in 1206, and the stones employed in paving the court of the great mosque."

Beyond the fact that the external walls of the peribolos wall found by Mr. Dickie had pilasters of the same type as those on the porticus, as only the lower portions remained no date can be inferred from them; but as regards the great western gateway, the purity of the carving in the Corinthian capitals, on the architrave, and in the frieze would

suggest the possibility of its being the work of Apollodorus were it not for the arch which spans its central opening. This gateway, of which nearly half remains (fig. 12), consists of four columns (diameter 4 ft. 9 in.) and two semi-columns as responds against piers at each end, the junction being marked by a pilaster on each face, 3 ft. 7 in. wide. The intercolumniation of the two centre columns is 18 ft. 6 in.; and, as this was too wide to allow of its being spanned by a single stone, even if both architrave and frieze had been included in its depth, as is sometimes the case, the architect frankly met the difficulty by throwing an arch across, round which he carried frieze and cornice (fig. 12 shows the springing of the arch). Now, the earliest example hitherto known of this design is in the palace at Spalato, built by Diocletian in 284 A.D. But, if built by Apollodorus, this arch must date from the beginning of the second century, because already, in 103, he was employed by Trajan to build the bridge over the Lower Danube, and afterwards (112–114 A.D.) went to Rome and built the Trajan Forum. At a later date under the Antonines the feature was a common one, and there are two dated examples of 151 A.D. The triple doorway of the eastern propylon, discovered by Mr. Dickie, is certainly of later date, and is apparently of the same character as the great doorway (figs. 9 and 13) in the south wall of the mosque, which, with the two side doorways and niches over them, give all that remains of the Roman temple. This was converted by Theodosius (379 A.D.) into the first Christian Church. The central doorway, according to Mr. Dickie's measurements, is 14 ft. wide and 25 ft. high, and its lintel, measuring 19 ft. by 4 ft. high, is carried through architrave and frieze, with a discharging arch over the cornice, which is also voussoired. It is on the central fascia of this doorway that the famous Greek inscription was carved (the translation of which runs, "Thy kingdom [O Christ] is an everlasting kingdom, and Thy dominion endureth throughout all generations"),* and which still exists, notwithstanding the Mahometan use of the building for twelve centuries (see fig. 13). If the fragments of this wall, 70 ft. in length, be the front of the Roman temple, as it faces south,



FIG. 12. UPPER PORTION OF GREAT ARCHWAY, FORMERLY THE EASTERN FRONT OF THE WESTERN PROPYLÆA.

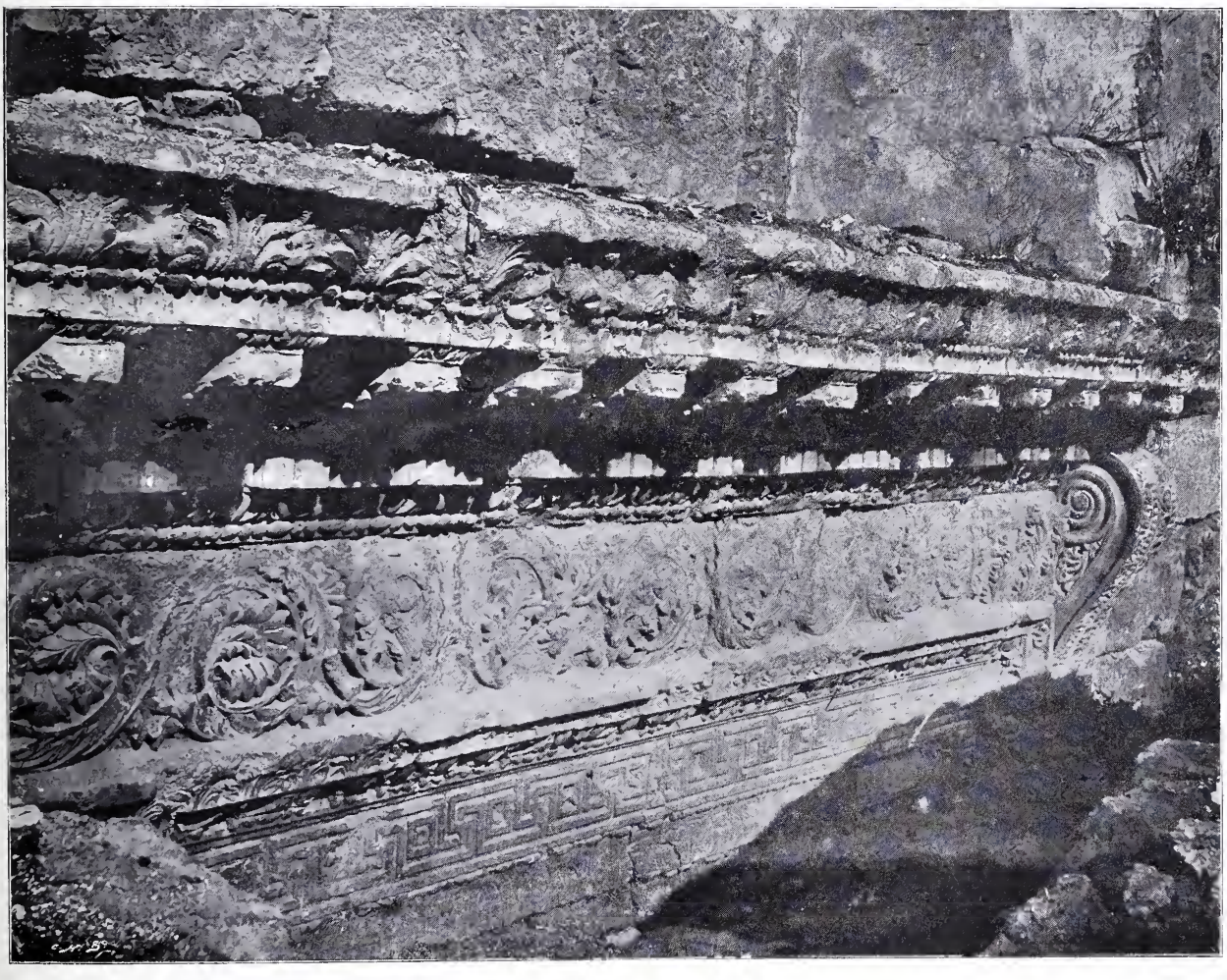
* The Septuagint version of Psalm cxlv. 13, the words "O Christ" being interpolated in the inscription.



FIG. 10. VIEW TAKEN FROM SOUTH-WEST MINARET SHOWING THE ARCADE ON NORTH SIDE OF GREAT COURT AND THE NORTH MINARET.

the temple was not orientated, as is usual in Syria. In Rome orientation was not regarded ; the temple faced a forum, and was looked upon as a public monument. At Palmyra, however, the temple runs north and south, though the principal portal was on the west, facing the propylon. There was probably in this Damascus example a portico in front, and the temple may have been peripteral. Proportionately with Baalbec, the rear wall of the cella may have been under the north wall of Al

formed an inner propylon to a second enclosure, which may have been a porticus similar to that on the western side, but of which no other remains exist (see plan). Whilst Theodosius converted the temple into a church his son Arcadius enlarged it, and on either side of this temple façade up to the porticus before mentioned, and including the substructure of the south-east minaret (with the exception of a break of about 135 ft. on the west side next to the western tower which has been re-



Phot. Pal. Exp. Fund

FIG. 13. CORNICE OF CENTRAL DOOR OF ROMAN TEMPLE USED BY THE CHRISTIANS AS THE PRINCIPAL ENTRANCE TO THE CHURCH OF ST. JOHN AND WALLED UP IN 705 BY THE KHALIF AL WALID. THE GREEK INSCRIPTION IS ON THE FASCIA BELOW THE GREEK FRET.

Walid mosque, as he instructed his architects to search for and utilise the ancient foundations. This, however, is mere surmise. The design of this front and its carved enrichments are similar to those of the temples in the Hauran and at Baalbec, ascribed to the age of the Antonines (138–180 A.D.). The only other Roman fragments to which we have now to draw attention are four Roman piers (see plan, fig. 1) which Mr. Dickie saw from the minaret gallery, and which would seem to have

built) Mr. Dickie found a series of pilasters similar to those of the porticus, but of inferior execution, and crowned, as well as the interspaces, with an ogee moulding, which he considers forms the addition made by Arcadius. On the west side of the eastern tower, and at the same level, this ogee moulding exists within the mosque, and above it were eight recesses for beams, which suggested the original aisle roof of Arcadius's extension. This string-course is 23 ft. above the level of the mosque



FIG. 19. GENERAL VIEW OF INTERIOR OF MOSQUE AFTER THE FIRE, FROM THE EAST END.

Phot. Prof. van Berchem.

and about 26 ft. 6 in. above the Roman platform, presumably the level of the Christian Church. According to Ibn al Fakih (903 A.D.), those portions of the substructures of the south-east and south-west minarets which rise above the porticus and eastern angle, and against which Al Walid's mosque is built with a straight joint, were "originally watch-towers in the Greek—viz. Christian Greek—days, and belonged to the Church of St. John."

We now come to the great mosque itself, which, according to the evidence given by all the Arab geographers, was built by the Khalif Al Walid in 705–713, who pulled down the ancient Church of St. John. From the descriptions already given, however, it will be noticed that the Khalif availed himself of the whole of the existing south wall with its return at the eastern angle and the porticus. It is possible also that he utilised the columns and capitals of the church, though in the city itself there was abundant material, and he may have built his arcades dividing the three aisles on the same foundation walls except that it is not usual in Christian churches to make the nave and aisles of the same width. If, however, he utilised the front of the Roman temple he neglected to avail himself of the central doorway, across which comes the south end of the eastern wall of his transept (fig. 1). He built his transept, in fact, in the central axis between the eastern and western towers, above referred to. With reference to this transept, the destruction by fire has revealed the singular fact that the dome was an afterthought, not contemplated when the transept was built. The three windows on the east and west sides of the central bay of transept above the arches are masked by other arches built within them to carry the dome (the position of these windows is

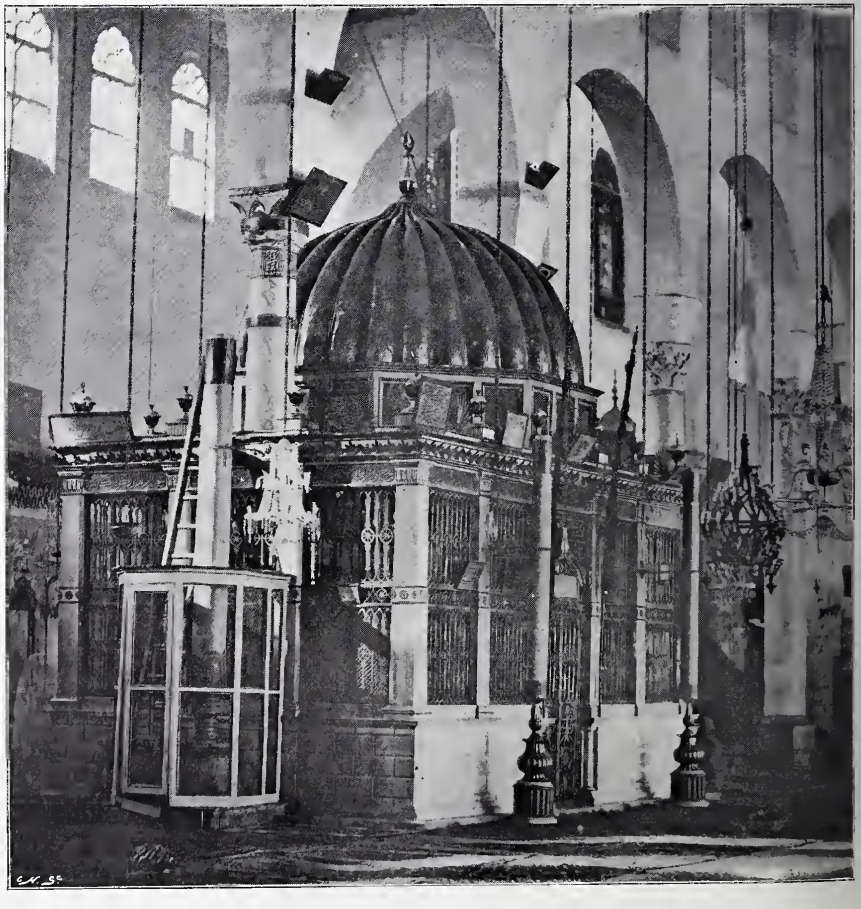


FIG. 15. THE TOMB OF ST. JOHN THE BAPTIST IN EASTERN NAVE.

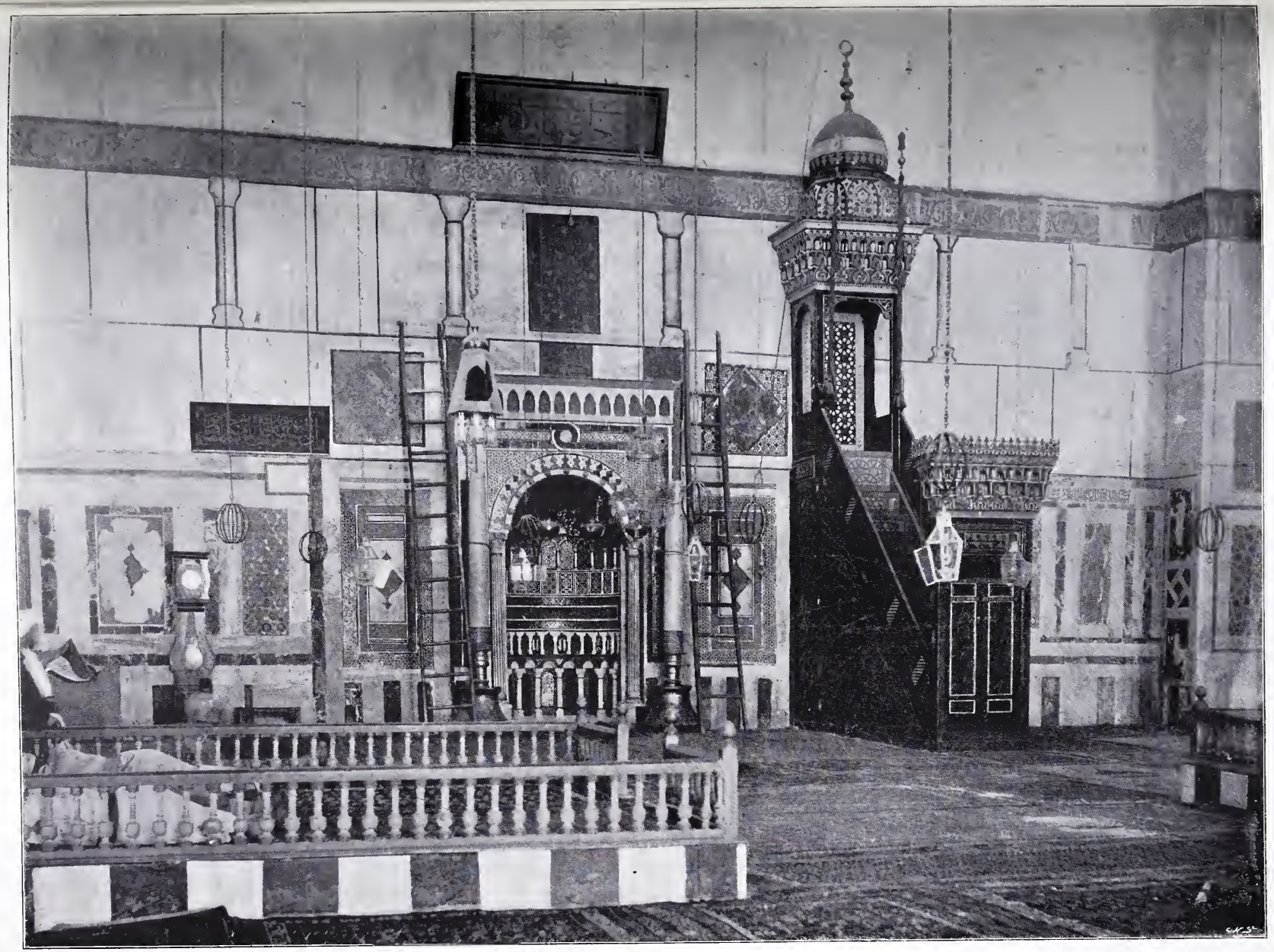


FIG. 14. VIEW OF MAKSURAH, OR PRAYER CHAMBER (i.e. SOUTH TRANSEPT), SHOWING THE MIHRAB (MECCA NICHE) AND THE MIMBAR OR PULPIT.

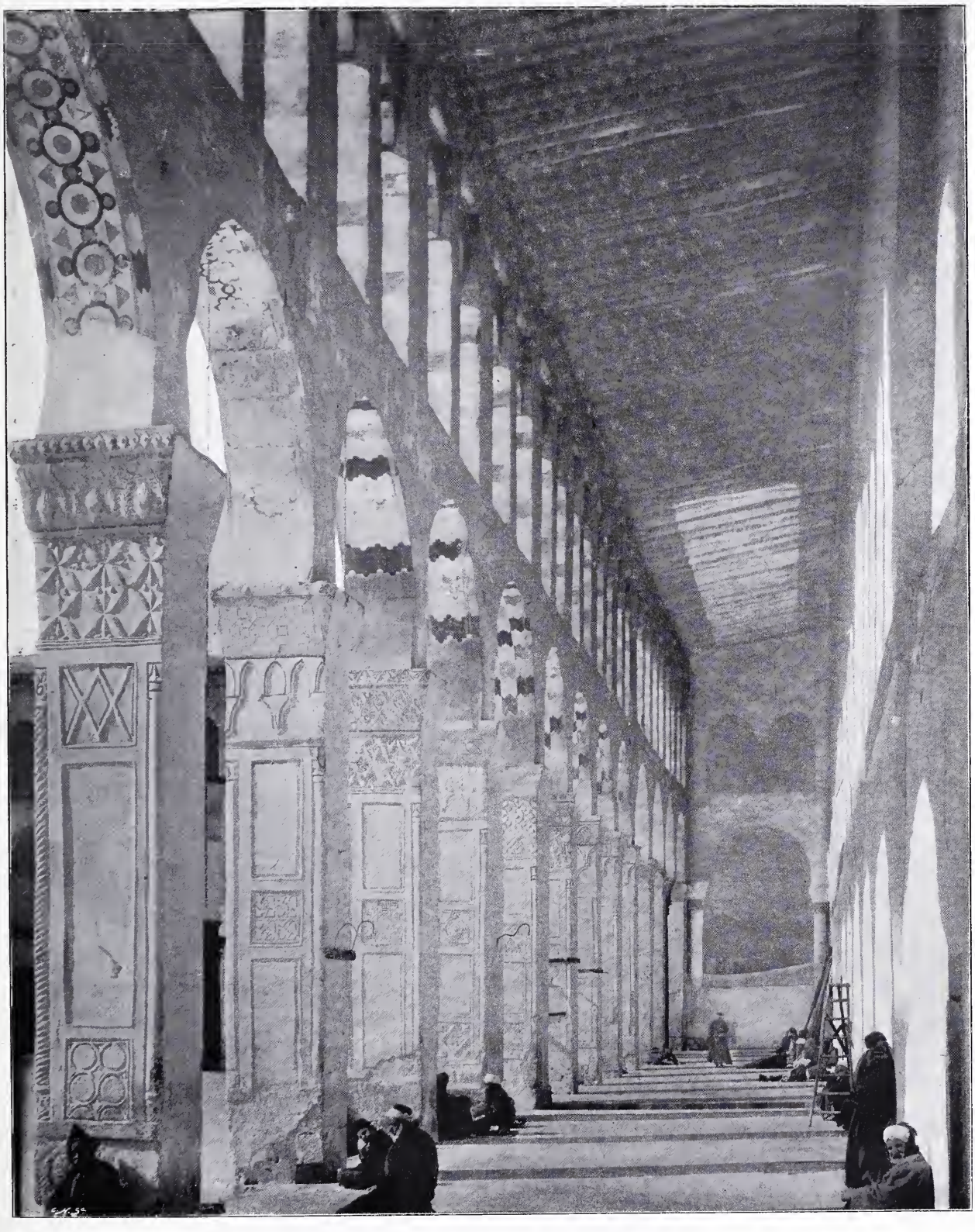


FIG. 16. VIEW LOOKING WEST DOWN THE NORTHERN ARCADE OF THE GREAT COURT.

shown by dotted lines on fig. 6) ; and, moreover, as pointed out by Mr. Dickie, "a straight vertical joint in each pier exists between the transept arch piers and the piers carrying the dome and the horizontal beds are not in the same line." As, however, there is no suggestion in any of the descriptions by the Arab geographers that the dome was built afterwards by any other Khalif, it can only be assumed that the Byzantine artists employed by Al Walid, and more especially those who were charged with the mosaic decoration of all the external (court) and internal walls, suggested that a dome was a necessary feature, and one in which mosaics appeared to the greatest advantage.

The first full description of the mosque, and one which the reader will now be able to follow from what has been already said as to its general design, is that of Mukaddasi, 985 A.D., from which we quote only those paragraphs which refer to the mosque itself: "*The Mosque of Damascus is the fairest of any that the Muslims now hold, and nowhere is there collected together greater magnificence. Its outer walls are built of squared stones accurately set, and of large size; and crowning the walls are splendid battlements.** *The columns supporting the roof of the mosque consist of black polished pillars in a triple row,*† *and set widely apart. In the centre of the building, over the space fronting the mihrab,*‡ *is a great dome. Round the court are lofty colonnades,*§ *above which are arched windows, and the whole area is paved with white marble. The (inner) walls of the mosque, for twice the height of a man, are faced with variegated marbles; and above this, even to the very ceiling, are mosaics of various colours and in gold, showing figures of trees and towns* (fig. 3), *and beautiful inscriptions, all most exquisitely and finely worked. And rare are the trees and few are the well-known towns that will not be found figured on these walls. The capitals of the columns are covered with gold, and the*

* The battlements are all gone; those at the foot of the S.W. minaret may have been copied from them.

† This suggests that the piers on north side were originally columns.

‡ The mihrab is the niche in south wall, which shows the direction of Mecca, towards which the Moslems pray (fig. 13).

§ Really arcades.



FIG. 17. NORTH-EAST AISLE OF MOSQUE.

vaulting above the arcades is everywhere ornamented in mosaic. The columns round the court are all of white marble, whilst the walls that enclose it, the vaulted* arcades, and the arched windows above are adorned in mosaic with arabesque designs. The roofs are everywhere overlaid with plates of lead, and the battlements on both sides are faced with the mosaic work." "On the summit of the dome of the mosque is an orange, and above it a pomegranate, both in gold. But the most wonderful of the sights here worthy of remark is verily the setting of the various coloured marbles and tax of the empire during seven years. He finished the building thereof in the space of eight years. The accounts of the expenditure were brought to him on the backs of eighteen camels, but he ordered them all to be burnt. There is praying space for twenty thousand men in this mosque, and there are six hundred gold chains for suspending the lamps. Of Zaid Ibn Wâkid it is related that the Khalif Al Walid made him overseer for the building of the mosque, and he discovered there a cave, the fact of which was made known to Al Walid. By night the Khalif descended thereinto, and behold it was a*



FIG. 18. VIEW OF TRANSEPT FROM SOUTH-EAST.

how the veining in each follows from that of its neighbour. It is said that the Khalif Al Walid, in order to construct these mosaics, brought skilled workmen from Persia, India, Western Africa, and Byzantium, spending thereon the whole revenue of Syria for seven years, as well as eighteen shiploads of gold and silver which came from Cyprus."

Yakûbi, 874, writes: "*Al Walid spent on the building of the mosque in Damascus the land beautiful chapel three ells long by the like across, and within lay a chest, inside of which was a basket, on which was written: 'This is the head of John, the son of Zacharias,' and after they had examined it, Al Walid commanded that it should be placed under a certain pillar in the mosque that he indicated. So it was placed beneath this pillar, which is the fourth of those on the eastern side."**

(*To be continued.*)

* Probably the soffits of the arches, as there is no vaulting except in the dome.

* The tomb stood between the third and fourth columns on the east side of the south aisle, and has been destroyed by fire or rebuilt three times at least (see fig. 15).

EARLY ENGLISH CRAFT GILDS: BY THE REV. J. MALET LAMBERT, LL.D. PART THREE. CONCLUDED.

ABOUT the year 60 A.D. occurred a great tumult in the city of Ephesus. The arts of a Jewish stranger, one Paul, had so wrought on the people that the associated Crafts took alarm. Demetrius, who appears to have been the Master of the notable Craft of the Silversmiths, led the attack. The word went round, and, as the historian puts it, with studied moderation, "there was no small stir." There is no mention of the priests; the Asiarchs kept their heads, but for the space of two hours the vast theatre was filled with the gildsmen, vindicating the honour of the great goddess Artemis. "The scene," says Professor Ramsay, "is the most instructive picture of society in an Asian city at this period that has come down to us." *

It was on Ascension Day, in the first year of Edward I., 1327, that there was no small stir, though arising from slightly different causes, in the City of London. The greater part of the City, we are told, was in alarm, to its great disgrace and scandal, and the manifest peril thereof. As well in Chepe as in Cripplegate and beyond, bands of armed men "exchanged blows and manfully began to fight": certain were wickedly killed and many others mortally wounded. The Mayor, Sheriffs, and other officers of the City strove for a long time for the King's peace in vain; at length the dissension was allayed, and the combatants were bidden assemble on the morrow at the Guildhall to set forth their reasons on either side.*



EMBROIDERY: CHASUBLE, XIII. CENTURY: SOUTH KENSINGTON MUSEUM.

Cripplegate was the ancient domain of the Saddlers' Craft. From before the Conquest they had had their seat there round the Church of St. Martin's-le-Grand, where they assembled for those religious duties which formed so important a part of their corporate life. The apparently simple craft which they followed had developed in the course of centuries into a somewhat complex affair, for the mediæval saddle was a work of considerable art.

The "Liber Custumarum" enables us to see the details of the manufacture.† There was first the wooden foundation of the "arzons," or fore- and hind-saddle-bows: this was the work of the "Joiners," whose "articles" of the year 1309 open out the secrets of the trade. Great damage, it was said, had come to the great lords and the people of the land by false work. Saddle-bows should not be fashioned except from a solid quarter of wood—that is, apparently, the quarter of a horizontal section of a tree trunk—nor should they be painted till dry. It had come to pass, nevertheless, that certain bad apprentices, who had run away from their masters, and other false men used to cut green wood in the forests round London and glue saddle-bows together; then they brought them by night to painters and false saddlers in the City, who dressed them and painted them while green, afterwards palming them off on the great lords and on strangers. As these saddles dried the wood shrank, and the saddles fell to pieces, to the great discomfiture of the lords aforesaid.

* Ramsay, "St. Paul the Travelier," p. 277.

* Riley, "Mem.," p. 156.

† "Lib. Cust.," pp. lvi, 80, 81.

For a remedy, it was ordained that only well-dried wood was to be used, and that each joiner was to put his mark on his work. All saddles were to be marked before being painted if made outside the City, care was to be taken as to the character of all apprentices taken, and no joiner was to work at night at all.

Two other trades belonged to the same general craft—the two branches of the "Lorimers," makers of the iron bits or copper trappings of the harness, and divided accordingly into the lorimers in iron, or ironsmiths, and lorimers in copper, or coppersmiths. Their ordinances of 1261 are some of the earliest of those which have survived, and are, therefore, of exceptional interest.* They are made "by common counsel of them all," and by assent of the Mayor, and to the following effect: No "lormerie" is to be made at night; no old bridle is to be furbished up for resale, unless at the particular wish of "some high man or lady of the land or worthy man of the City." No work is to be done on Saturday after noon is sounded at the Parish Church, nor on other saints' days, nor their eves. Strangers coming to work in the City are to pay half a mark to the Commonalty and two shillings to the Mystery for its alms-box before being allowed to work, and strange journeymen are to be put under frank-pledge. Moreover, the men of the Mystery, their apprentices, and journeymen undertake every year at Easter to present to the Mayor a well-made and honourable bridle, so that these Articles may be kept. To this indenture the Master of the Craft and the Guardians have set their seals, and one part of the indenture is to be deposited in the Treasury of the City, the other part with the Wardens of the Craft.

Thus the lorimers got their municipal charter. It seems, however, that the older Gild of the Saddlers viewed the independence of these smiths with jealousy, as in 1320 they succeeded in getting the ordinances condemned by the Mayor and publicly burnt in Chepe.†

From this record we can easily gather that in the workshops and alleys of Cripplegate in the early years of the fourteenth century there were great searchings of heart. The long pent-up resentment of joiners, painters, and lorimers was waiting for a vent, and some new proof of the tyrannical temper of the saddlers doubtless gave the signal for revolt in 1327.

From the pleadings on both sides we find the respective grievances to have been somewhat as follows.

The lorimers, joiners, and painters claim that as free men they had been grievously wronged. The saddlers had conspired by an oath to compel them not to sell anything in their trades to anyone but themselves; when they had refused to obey this rule, they had been grievously assailed, even in their own houses as well as elsewhere, and some killed and maimed. Moreover, when they took work to saddlers and asked for payment all they got was blows and offensive words. The painters wanted £100 and 35*s.*; the lorimers in copper, £84 15*s.*; and the lorimers in iron, £100 8*s.*; the joiners, £10 11*s.* 4*d.*, so that they were almost beggared.

Further, the great lords give their old saddles to their palfreymen, who sell them to saddlers, and these furbish them up and sell them for new, "to the loss of all the commonalty of the realm."

The saddlers then make reply. The charge of conspiracy was false. If they owed money the remedy was to go to the Sheriff; while as to the old saddles they would never do it again. Further, if they ever made any conspiracy at any time to come, they would give ten tuns of wine to the commonalty of London, and the complainants were to do the same. Then the saddlers develop their own case. The origin of the strife was this: there had been contumelious words between William de Karletone, saddler, and William de Stokwelle, painter; whereupon six of each trade interfered and appointed a "day of love" at St. Paul's for the feast of St. Dunstan; but William de Stokwelle got together a great force of armed men, and then tried to compel the saddlers to agree that if any offence occurred the minor trades should all shut up their selds and no longer be bound to work. This was not the worst. The coppersmiths had made an ordinance themselves, "out of their own heads," that no new workman should be allowed to work until he had made oath to conceal their misdeeds; the joiners and painters had fixed monstrous prices, "by reason of which they are making themselves kings of the land, to the destruction of all the people of the land, and to the annihilation of the saddlers aforesaid." To settle the matter six aldermen were appointed to meet the trades on the following Sunday at St. Martin's-le-Grand, and to treat of peace and concord; but such multitudes came together that the scene of the theatre of Ephesus seems to have been repeated, and at length the sensible plan was adopted of appointing a few members of each trade to meet and settle terms. The matter then was adjusted; each party agreed that if any wrong was done the offending trade was to pay ten tuns of wine to the injured trade and ten tuns to the commonalty, and that nine saddlers, mentioned by name, were not to be received back into their trade until they

* "Lib. Cust.," pp. lviii, 80.
† *Ibid.* p. lix.



EMBROIDERERS : XIV. CENT. ITALIAN.

had made their amends to the joiners, lorimers, and painters.

Thus, on the whole, the saddlers came off worst. But the complete solidarity of the Crafts is noticeable, even in the minute subdivision of the industries, while the irritation of the older craft, as they saw the coppersmiths "setting themselves up to be kings of the land," is suggestive to a degree. The oath of the coppersmiths was evidently akin to the common ordinance not to reveal the doings of the Craft. The "day of love" was as evidently an attempt to carry out the common provision in their ordinances that no brother should go to law with a brother before the dispute had been brought before the Gild. The lorimers clearly have a fully developed Gild in 1261, with rules for the relief of the poor men of the Craft, while the bipartite indenture, which was the form which the grant of their ordinances took shows still a trace of the notion of an agreement between two corporate bodies, father than the mere decree of bye-laws imposed on the trade by the Mayor.

The spirit of turbulence seems, indeed, to have engendered by some occult influence in the whole of this class of workmen, and, if we may judge by the following, to have been virulent among the makers of spurs. In the nineteenth year of Edward III., that time of stirring events for English chivalry, when these humble artisans were forging, it may be, the very spurs which did such service on the field of Cressy, the picture left for us in the City letter books of their doings is vivid and picturesque. They had a habit, it is said, of working by night; after wandering about all day in idleness, as evening comes on, when they have become drunk and "enragetz," they take to their work, to the annoyance of the sick and the whole neighbourhood, as well by reason of the broils which arise between them as from the strange folk who dwell there. And then they begin to blow up their fires so vigorously that the forges all at once begin to blaze, to the great peril of themselves and all the neighbourhood around. Showers of sparks issue from their chimneys in all directions. And the accusation against them is that they introduce false iron, and iron that has been cracked, for tin; and also they put gilt on false copper, and cracked, under cover of these Plutonian orgies. Hence it was forbidden by the Mayor that any work should be done at night. Moreover, no one of the trade was to hang out spurs on Sundays or double-feasts, but only a sign showing his business, so that if anyone wanted to buy a spur on these days he could do so quietly inside, and all furbishing up of old spurs was to stop. The penalty was 40*d.*, to go, as was common in such cases, half to the Chamber of the Guildhall of London and the other half to the use of the same trade. Doubtless the trade at the time was brisk.

There is, however, another side to the life led by these roystering gildsmen which it is only their due to set forth. The exact relation between the religious gilds of the period and the Gilds of the Crafts is a matter of great interest, but one, unfortunately, as to which our information is incomplete. The case of the saddlers

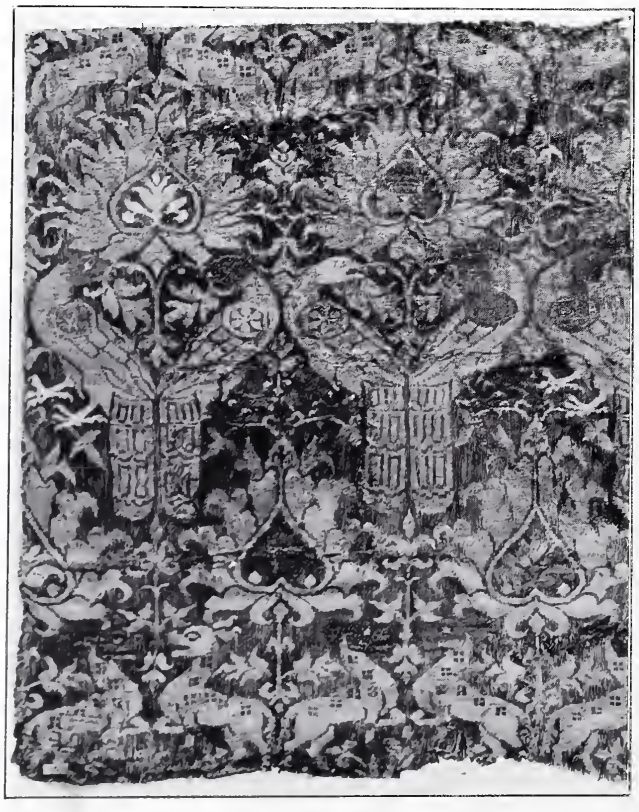


LEAD CISTERN, 1677 : SOUTH KENSINGTON MUSEUM.

has already shown how a single gild might include both elements in its composition; and in the later instance of the Whittawyers of London * we see the same fact. When the time came for the Crafts to develop into Chartered Companies, we find each one sheltered under the name of its patron saint, apparently only bringing into prominence what was a universal fact in their constitution. Other indications point to the same conclusion. Owing, however, probably to the character of our chief sources of information noted above, our knowledge of the details of the religious side of the Crafts in the earlier period of their history is scanty. We are consequently unable to determine to what extent many of the apparently religious gilds were really associations of men using this convenient form to enable them the better to carry out objects of secular interest. That this was often the case there is no doubt. Thus the Gild of the Blessed Mary of Chesterfield, founded in 1218, has a lengthy array of ordinances of an almost purely religious character.† But the object is allowed to appear in a few words, where we read simply that it was established to hold certain services and "the better to assure the liberties of the town." It was apparently under the veil of sanctity that the journeymen first tried with varying success to form their own gilds. Such a tendency is a mark of a time, further on in the scale of industrial development than the early one which we are chiefly considering, when the formation of a distinct class of masters caused the diverse interests of the journeymen to emerge; but the fact itself, apart from its great social interest, shows the existence of these religious associations for trade purposes to have been a natural form for the establishment of a Craft Gild.* How long such fraternities had really existed it is impossible to say. We owe it to the proclamation of the Mayor in 1383, forbidding the formation of all such "conventicles" without leave,† that the two examples of the cordwainers and saddlers remain. In 1387 the former were charged that, in violation of an oath they had taken not to do any such thing, they had assembled at the House of the Black Friars, and actually agreed with "Brother William Bartone" that he should go to the Court of Rome and make suit for a confirmation of that fraternity by the Pope, and had subscribed a sum of money to pay him, for which three of them were lodged in Newgate.‡ The journeymen saddlers in 1396 declare that they



RHENISH BYZANTINE SHRINE, XII. CENTURY: SOUTH KENSINGTON MUSEUM.



FRAGMENT OF BROCADE: SICILIAN, XIII. CENTURY.

* Riley, "Mem.," p. 232.
† "Eng. Gilds," E. E. T. Soc., p. 165.

* See Stahlschmidt, "Arch. J.," pp. xliii, 163.
† Riley, "Mem.," p. 480.
‡ *Ibid.* p. 495.

had had a fraternity time out of mind, and had been accustomed to array themselves all in like suit on the Feast of the Assumption of the Blessed Virgin Mary every year at Stratford, and to come from thence to the Church of St. Vedast, there to hear Mass, in honour of the said glorious Virgin. The other particulars show the existence of a Gild with Governors, a Bedel, and regular contributions.*

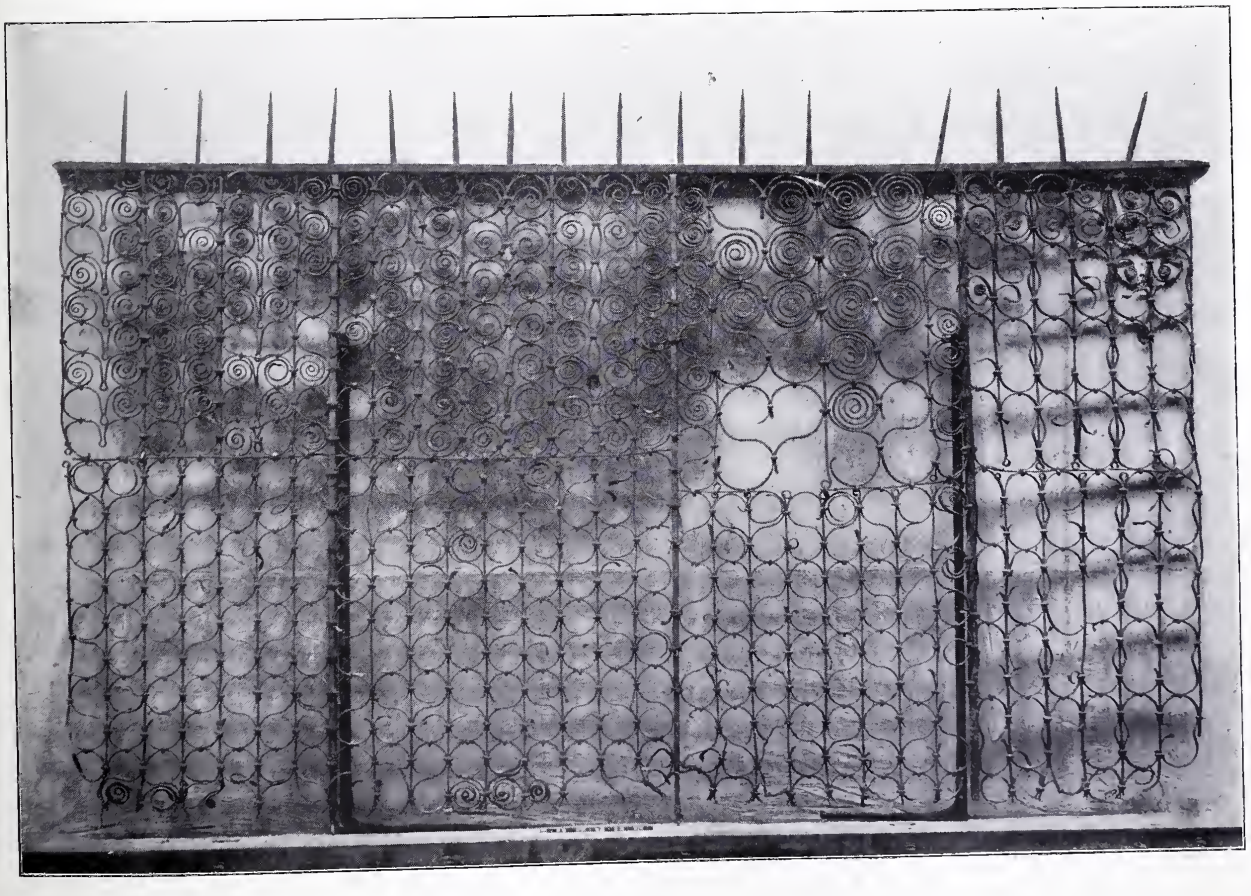
A singular interest in this connection attaches to the ordinances of the Gild of the Fullers of Lincoln. It will be remembered that this craft furnishes us with one of the few indications we possess as to the semi-servile condition of English craftsmen. In the eleventh year of John the pleadings of a case before the Curia Regis reveal the fact that the Aldermen and Reeves of the City had seized cloth belonging to the fullers and dyers on the ground, so far as the fullers were concerned, that they had no right to sell dyed cloth, "quia non habent legem vel communiam cum liberis civibus." † The Gild in question was founded, we are told, in 1297. Mr. Toulmin Smith gives the ordinance as an example of a gild which was "neither wholly a social nor a craft gild. They clearly did not consider themselves to come within the terms of the writ for the returns from Craft Gilds." *

The religious or social Gild, as we see it in its full development in the fourteenth century, was so many-sided, and included so many different objects, that it is impossible to separate it from the parallel association of the Crafts. Probably no Craft Gild was without its corresponding religious organisation, though the character of the connection varied from the type of the absolute identity to that of an independent organisation for each of the two elements, while both included practically the same roll of membership. Modern standards fail us. The religion of those ages, though it may be less exacting to the deeper spirit-life of the individual, was more pervading in its social influence. It was just as much a matter of course that the Gild should go in procession and maintain its light as it was for an individual to consider himself a Christian, and the corporate attendance on the services of the Church expressed the complete solidarity of the Gild. Charity also waited on their steps: poor brethren had a solid share in their feasts, and in battle time they manned their share of the walls together against the common foe.

* Riley, "Mem.," p. 542.

† Ashley, "Eng. Woollen Ind.," p. 23, note. "Placit Abb.," p. 65.

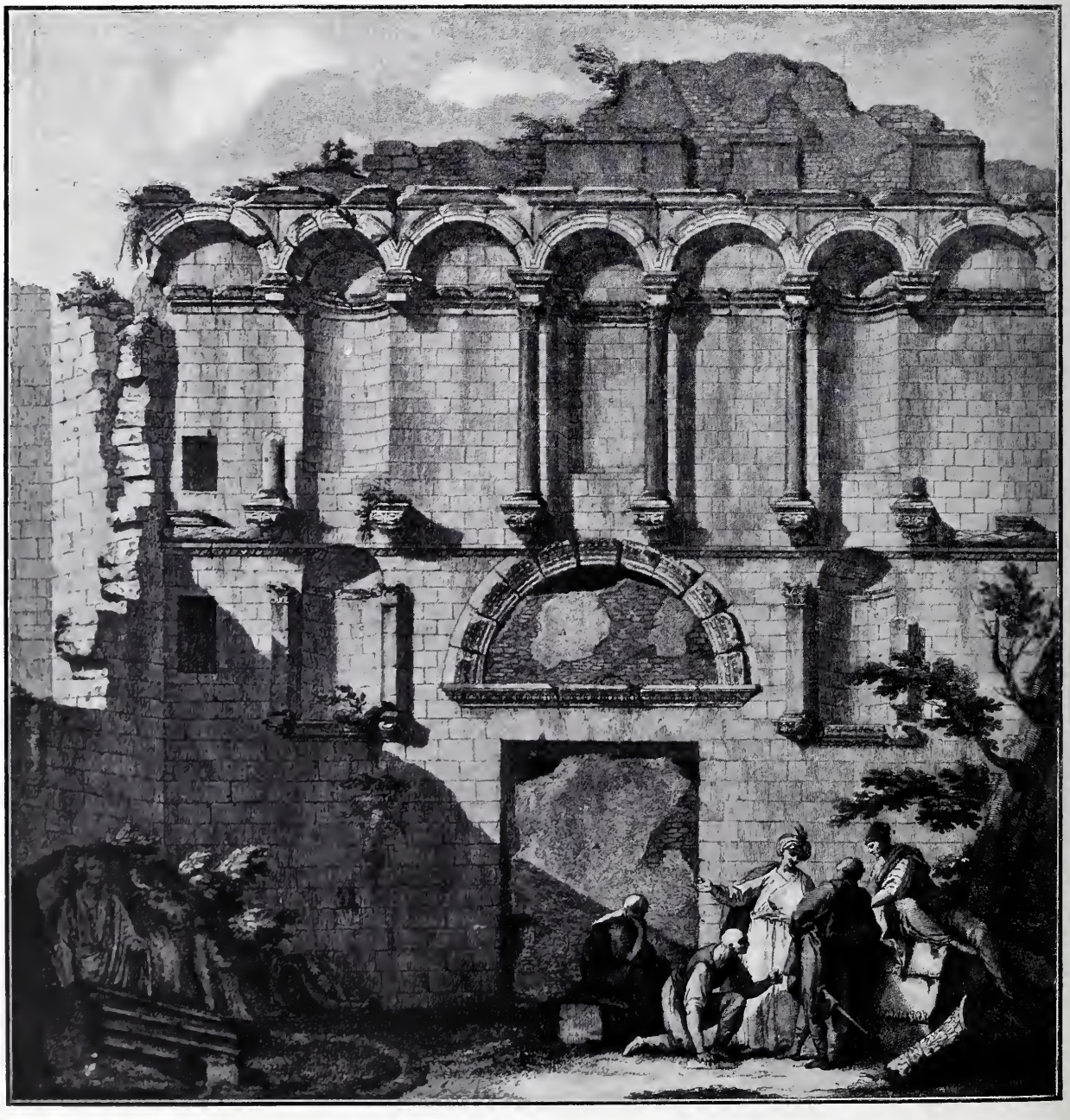
* "E. E. Gilds," p. 179.



CHICHESTER GRILLE: XIII. CENTURY.

THE LIFE AND WORK OF ROBERT ADAM, BY PERCY FITZGERALD: PART THREE. CONCLUDED.

In his introduction to the great work on Spalatro which Adam published, he tells us that he was struck by the fact that the remains of Roman and Greek architecture were mostly of buildings of a public character, temples, baths, and amphitheatres. "The private but splendid edifices in which the citizens of Rome and Athens resided have all perished. The more accurate accounts of Vitruvius and Pliny convince us that the most admired efforts of modern architecture are far inferior to these superb works, either in grandeur or elegance. There is not any misfortune which an architect could more lament than the destruction of these buildings." "This thought," he goes on, "often occurred to me during my residence in Italy, nor could I help considering my knowledge of architecture as imperfect, unless I should be able to add the observation of a private edifice of the ancients to my study of their public works." The question was, Where were such opportunities of study to be found? As he wandered among the Roman monuments he was particularly struck with the great Baths, the work of the Emperor Diocletian. Their system of decoration left a deep impression on him, and, with that of Raphael's *Stanze* in the Vatican, was to supply him with



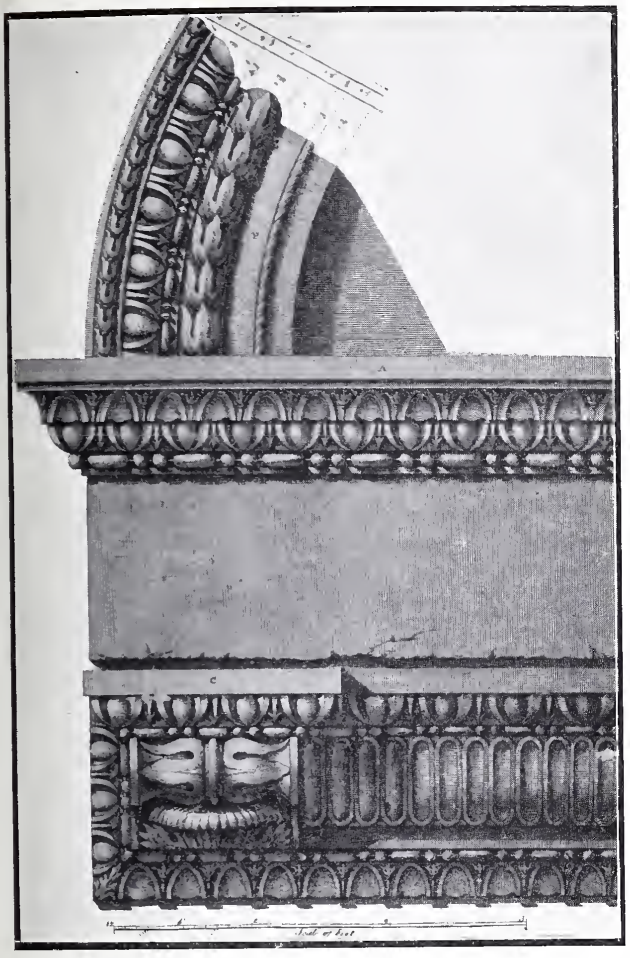
VIEW OF THE PORTA AUREA, SPALATRO: FROM ROBERT ADAM'S WORK.



VIEW OF THE INTERIOR OF THE TEMPLE OF JUPITER, SPALATRO: FROM ROBERT ADAM'S WORK.



VIEW OF THE PERISTYLIUM OF DIOCLETIAN'S PALACE, SPALATRO: FROM ROBERT ADAM'S WORK.



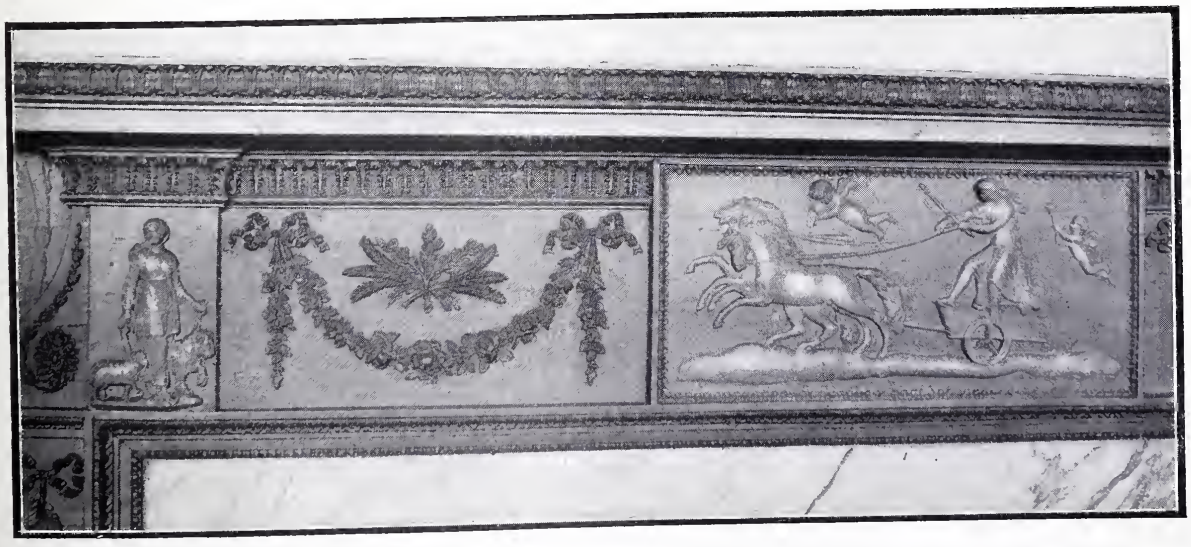
IMPOST, CORNICE, AND ARCHIVOLT : CONSOLE AND PART OF THE CILL OF THE NICHES : THE PORTA AUREA, SPALATRO.

many ideas which he later utilised when adorning interiors at home. It occurred to him that this great prince, whose passion for architecture had prompted him to erect many great buildings at Rome, Nicomedia, Milan, Palmyra, and other places, had also built himself a monumental palace in Dalmatia, which was scarcely known and still less visited. Here was what he sought. He had seen in the accounts of former travellers that the palace was in fair preservation, though it had never been "observed with any accuracy." He was convinced from the specimens he had examined of the Emperor's work that his taste was superior to that of his day, and that he must have formed a school of artists whose labours would well repay examination. After due inquiry, and weighing all the advantages and objections, our young architect determined to carry out his scheme, and visit these interesting remains. He made his preparations carefully. He took with him Clérisseau, the French painter and antiquary, and two draughtsmen, of whose skill and accuracy he had long experience.



HEAD OF A WALKING STICK : DESIGNED BY ROBERT ADAM.

On July 11, 1757, the party set sail from Venice, and after a ten days' voyage, on July 22 reached the coast of Dalmatia. He describes, simply enough but enthusiastically, the sight that greeted the travellers as they sailed into the bay. "The city of Spalatro, though of no great extent, is so happily situated that it appears, when viewed from the sea,



PART OF A CHIMNEY-PIECE.

not only picturesque but magnificent. As we entered a grand bay and sailed slowly towards the harbour, the marine wall and long arcades of the palace, one of the ancient temples, and other parts of the building which was the object of our voyage, presented themselves to our view, and flattered me, from this first prospect, that my labour in visiting it would be amply rewarded."

Nor can we feel any surprise that he was thus affected. As our eyes fall on the fine print, Bartolozzi's work, which portrays the scene, we can call up that morning, and the delighted surprise with which the traveller welcomed the view. There before him was the forgotten city—the long, elegant colonnade bordering the waters, destined, in smaller shape, to reappear on the banks of the Thames; there, too, was the graceful campanile beside the hexagonal Temple of Jupiter; and the



LAMP SHAFT, GT. CUMBERLAND PLACE.

ancient houses built into the walls. Over all was a tranquil, even forlorn tone of solitude and abandonment. It seemed a picture from a dream, full of romance; and the semi-barbaric figures of the natives in their effective dress—half Greek, half Turkish—added a picturesque element. Mr. Jackson, the latest visitor, gives an interesting picture of the impression left on the stranger as he first beholds the astonishing pile: even in its present state, ruined, defaced, and overgrown with the mean accretions of fifteen centuries, its vast proportions and solid construction excite our astonishment. The principal buildings are within the walls, and nearly the whole of the exterior walls themselves remain standing. The two temples are turned into churches, the peristyle forms the town square or piazza, the outer walls still fence the older town, and three of the four gates still exist, and form the ordinary entrances. The Brazen Gate has indeed disappeared, and a mean modern doorway has taken its place; but the Golden, or North, Gate still remains, with its bracketed colonnettes and arcadings; and the Iron, or West, Gate, capped with a coquettish medieval campanile, still admits



RAILING AND LAMP SHAFT, CHANDOS HOUSE, QUEEN ANNE STREET.



BALUSTERS, THE ROYAL INSTITUTION.

from the Borgo to the precincts of the older town. The shrewd Adam applied himself with redoubled zeal to get his work done, for, as he said naturally enough, "the fear of interruption added to my industry; and, by unwearied application during five weeks, we completed, with an accuracy that afforded me great satisfaction, those parts of our work which it was necessary to execute on the spot." Indeed, after he had been there some time his zeal prompted him to dig in various quarters, and, he says, "very probably I might have made some useful discoveries, had not the repeated alarms and complaints of the inhabitants prevailed on the Governor to send me the most positive orders to desist. I was therefore obliged, though with regret, to obey, and hastened to finish what remained uncompleted above-ground." We may admire this honest enthusiasm.

It was here then among these picturesque ruins that our architect found his chief inspiration, and as we turn over the grand pages of his own great tome, with their stately plates, together with those of other travellers, down to Mr. Jackson of our own time, we begin to recognise the models which inspired him. He really saturated himself with the spirit of the work, studied all the details, and finally evolved, with the help of his many assistants, the "Adam's Style," as we know it now.

Few have noted that the once admired "Adelphi Terrace," thought in the last century to be a work worthy of the "old Romans," was a distinct suggestion of what he had seen on his visit. What has always impressed the traveller approaching Spalatro is the magnificent sea wall and terrace that looks down on the harbour. This forms one side of Diocletian's great palace. It is carried on a vast structure that ranges along the shore. Adam conceived the idea of throwing out upon the Thames just such a terrace, covering the *façade* of the houses with ranges of pilasters and cornices. Now of course it has been completely extinguished by the great new buildings adjoining; but it is almost amusing to read of the raptures and general astonishment exhibited at the time. It stood forth to the public eye, when contrasted with the mean buildings, contiguous. The whole scheme of the Adelphi was the Diocletian Palace in little. For a whole "Quartier" was built, raised on a vast subterranean structure, and consisting of streets and public buildings, such as the Society of Arts and Coutts's Bank, all just touching the Strand. For the architect, it would be a real en-



BALCONIES, 3 GRAFTON STREET, W.

tertainment to explore the regions below, to see the cyclopean arches, the cellars, wharves, passages that spread below, where a small population is daily at work. Adam's great strength was in these unseen directions; he was great in subterranean structures, and had sometimes two and even three stories below the ground floor.

Many years ago there stood in Cockspur Street a building of his design, known as the British Coffee House, and of which he was proud, for we find the "elevation" elaborately engraved among his works. Its design was obviously based on reminiscences of his old Dalmatian studies. It recalls the Porta Aurea of Diocletian's Palace. The ornamental detail we find at Osterley, and in the Library of Syon House, must certainly have been based on Spalatro. I have said nothing of what is perhaps considered the most imposing work of the brothers—viz. Kedlestone—because it is familiar to most architects. "Chiefly remarkable," says Fergusson, "for the pleasing manner in which four great blocks of buildings, which form the wings, are joined to the centre by great semicircular colonnades." Yet Kedlestone is perhaps the least Adamesque of any of the brothers' works.

In conclusion, the work of the brothers Adam can never lose its interest for any artist. It stands out from the mass of work of that time as a monument of energy, delicate artistry, and constructive skill. It is the work of cultivated minds, intent on the reproduction of a past age, on the creation of a style which should be the "grand style." Yet the result, beautiful as it is, refined yet sturdy as it is, can never move us as the simplest work done by men whose art was a natural growth and not a foreign graft. Their work was intellectual, calculated, cultivated, highly organised, but not vital, not organic. It was artifice carried *almost* into art.



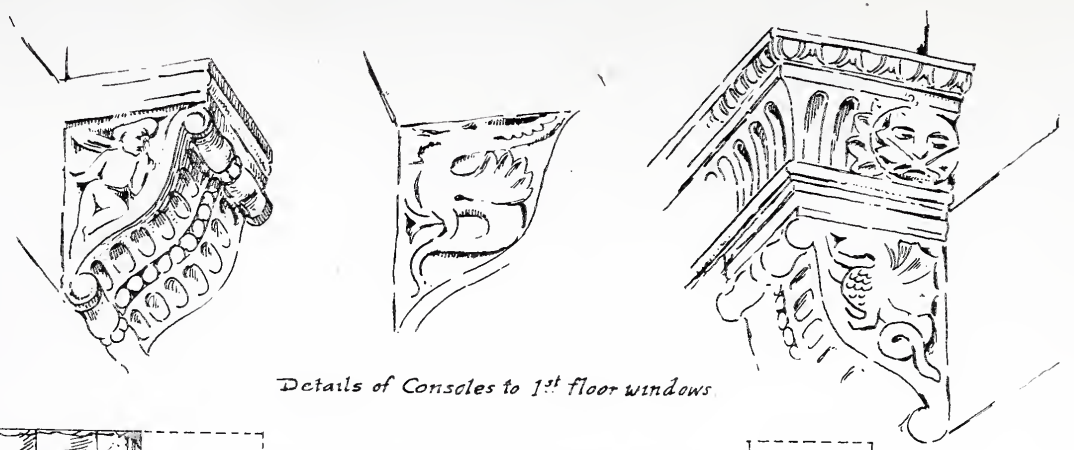
RAILING, CORNER OF HAMILTON PLACE.

THE SURVIVAL OF GOTHIC ARCHITECTURE IN THE ISLAND OF CYPRUS: BY GEORGE JEFFERY.

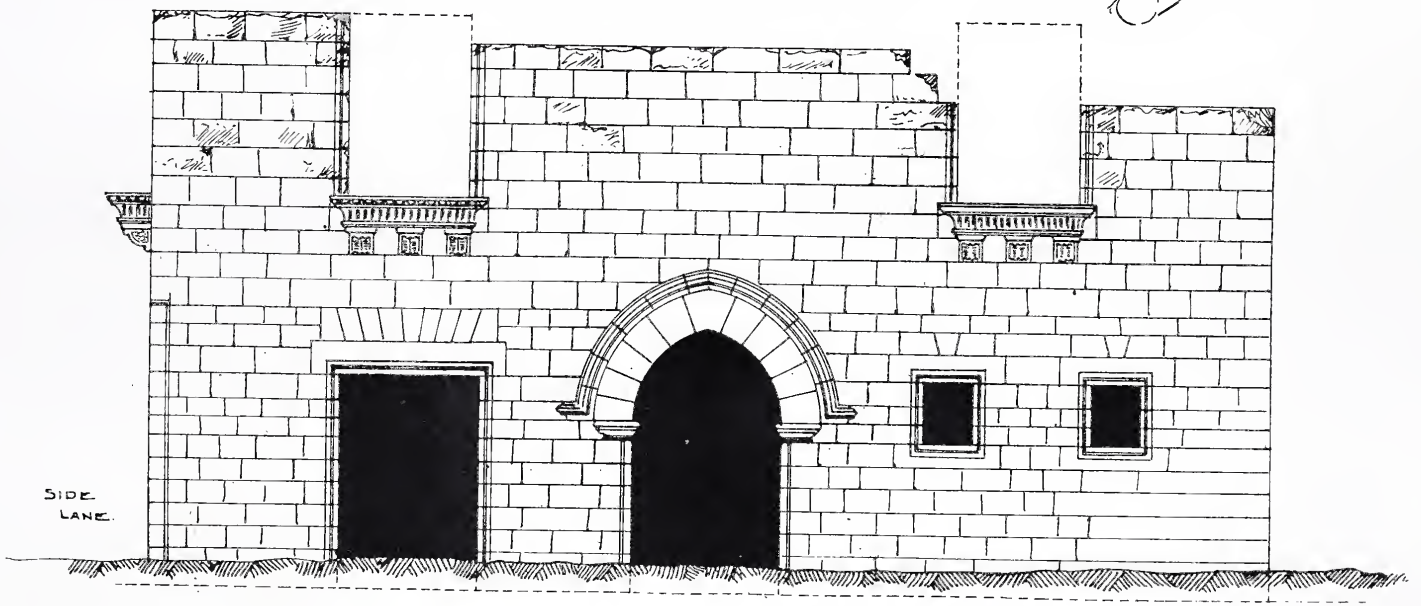
AT the beginning of last year we gave in the pages of the ARCHITECTURAL REVIEW an account of the wonderfully preserved ruins of mediaeval churches in Cyprus. Since then public attention has been drawn to the island and its wonderful artistic treasures by the publication of the great French work on the subject, a careful, scholarly book, written by M. Enlart and published at the expense of the French Government. The threatened destruction of Famagusta in the interests of the commercial development of the island has also lately aroused considerable public interest in the preservation of the very interesting antiquities which have come into the possession of the British Government—antiquities which have an historical importance second to none, and which we English ought to be the first to safeguard. Famagusta is still the most singularly preserved mediaeval city to be found at the present day. The Turks permitted it to remain untouched after the famous siege as a memorial of their prowess, and we English ought certainly not to sacrifice so unique a monument in a mere spirit of mean commercialism, when there are so many ways of obviating such a wanton destruction.

The following notes on the domestic architecture of Cyprus, as represented in its old capital, Nicosia, were written after a stay of some months in the island. Nicosia does not contain so many mediaeval monuments as Famagusta, owing to its having been a populous place all through the past three centuries, whilst Famagusta has gradually been sinking into its present condition of desertion and abandonment; but the old work in Nicosia is, perhaps, even more characteristic of the island generally, and illustrates more fully the curious survival of the local style.

— NICOSIA — CYPRVS —



Details of Consoles to 1st floor windows



A 16TH CENTVRY HOVSE & SHOP.

Nº 1

Scale _____ Metres.

In describing the civil architecture of Nicosia, the style of house-building all over the island is embraced. Pointed arches with classic mouldings, gothic features combined with flat horizontal lines, jutting gargoyles and quaint carving, may be found in the country "chiflik" or farm, the secluded monastery, or the squalid mud village. The style is distinctly local, and the comparative absence of all external influences in recent times is very remarkable.

With the exception of some slight variations, what may be conveniently described as a "Levantine style" prevails in all the countries which once formed part of the now decaying Turkish Empire. On the Syrian coast certain elements betraying the Arabic influence may be observed, but in the islands of the Eastern Mediterranean this is absent. The mainland of Asia Minor is now too much ruined to have preserved anything artistic during the last three centuries.

The domestic architecture of Cyprus is characterised by certain peculiarities of style which, although they are founded on the ordinary necessities of construction, are only found in the Levant. These peculiarities are due, perhaps, to absence of any inventive or even developing power in the Levantine mind, a peculiarity of half-civilised, uncultivated races. After the withdrawal of the Western nations from Asia Minor, Greece, and Syria, civilisation as we understand it disappeared in those countries, and the arts and crafts of building have been confined to a singular attempt to copy such ruined remains as survive from the Middle Ages. A survival of mediaeval and early renaissance characteristics to our own day, which could hardly be found elsewhere to so great an extent, is the result.

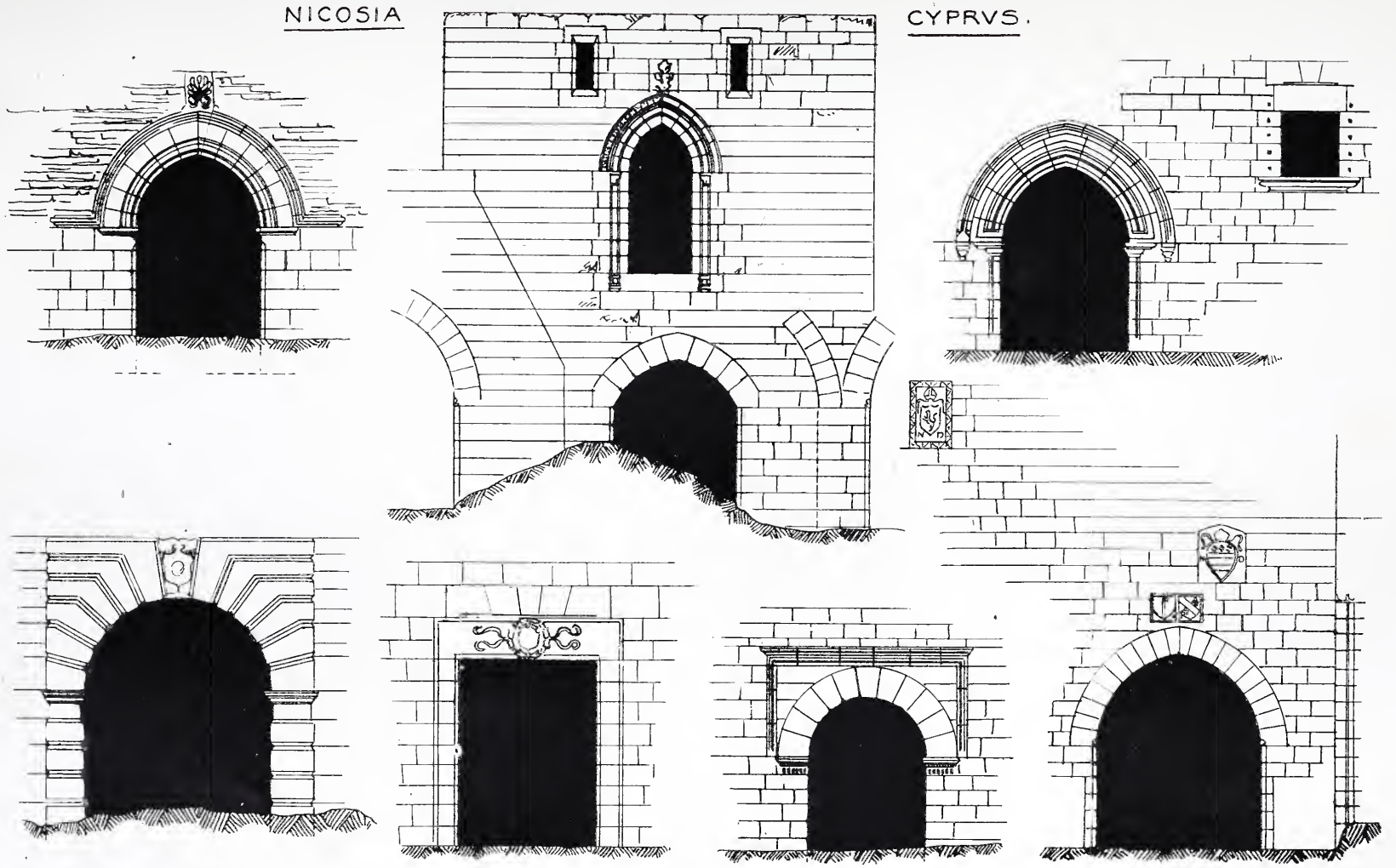
The splendid republics of Genoa and Venice, true pioneers of colonisation in the East as well as in the West, left behind them many monumental evidences of their Levantine enterprise during the later Middle Ages. Froissart tells us that in his days it was considered that but for the "Genoways" all Europe would have been at the mercy of the Turk. Venice continued to occupy the same honourable position, as "bulwark of Christendom" at a later period, when the sister republic, busy devoting her attention to the development of a new world, was glorying in the success of the most celebrated of her citizens —Columbus.

In the fourteenth, fifteenth, and sixteenth centuries, the islands of the Ægean, and a great part of Greece and Asia Minor, owned the sway of the two great republics, and were in the possession of Italian colonists; before the close of that period the savage hordes of Asia—Turks, Kurds, and Tartars—had driven civilisation back to the frontiers of Italy and the walls of Vienna, and all Europeans had withdrawn from the ruined countries.



1. OLD HOUSE IN NICOSIA.

NICOSIA CYPRVS.



REMAINS OF THE 15TH & 16TH CENTS

Nº 2.

Scale ——— Metres.

The transference of the mediaeval Latin kingdom of Jerusalem to Cyprus in the fourteenth century raised this singular little island-state into a position of the greatest importance in both the East and the West, a position forfeited by the later Lusignan kings, whose possession, but for the interposition of the Venetian republic, would have fallen a prey to Moslem aggression at an earlier period than it actually did. Cyprus, the latest effort of Italian enterprise in the Levant, seems also to have been the last lost, and with its loss and the attendant horrors of a Turkish occupation all Western civilisation was obliterated in the year 1570. Since then, until quite recently, no European has dared to establish himself in any part of the Levant as a colonist.

The native Christian or Romaic population of countries overrun by the Turk, sunk in a deplorable condition of slavery and poverty, has almost entirely lost any knowledge of arts and crafts, especially of building. The Turk, with his traditional habits of tent life and savagery, and without ambition to build more permanently than with mere sun-dried bricks and lath and plaster, has offered but little encouragement to the native to cultivate such arts and crafts as he may once have known. The "Turks" of Anatolin and Cyprus (Mr. Hogarth considers them more really Greek and Armenian in race, whatever their religion may be) are essentially a beggarly, poverty-struck people, to whom all luxury is entirely unknown. "A roof, four walls, bread, water, and sexual joys are all they crave. The luxuries of Anatolian life are its necessities, slightly more abundant." (Hogarth, "Wandering Scholar in the Levant").



2. DOORWAY IN HOUSE AT NICOSIA.

Under these circumstances the probability of finding any trace of architecture and the arts amongst such a people seems but small. Still, even in these countries, devastated by the overflow of Asiatic barbarism, some withered growth of art has lingered during the past three hundred years. The unhappy Romaic peasants have continued to build houses and mosques for their Turkish masters, and when called upon by rare demands for ostentation, or to make such buildings ornamental, they have produced the strangest *mélange* of olden styles, with a result often grotesque or picturesque, and certainly unlike anything to be found elsewhere. From various causes, these characteristics are perhaps more noticeable in Cyprus than in countries where fewer traces of European colonisation remain.

Turkish houses recall in plan and furniture the tents of wild nomadic forefathers. All sense of proportion of parts seems wanting to a European eye. Rooms of greater height than their width (a peculiarly disagreeable feature), enormous doorways leading nowhere, or diminutive entrances into immense chambers, shock ordinary ideas. With their innumerable ramshackle doors and windows, easily blown open with any gust of wind, they are probably the most uncomfortable residences ever

invented by any race of humanity. For a time, and as long as they last, the churches and houses abandoned by Europeans have served as habitations, and have modified somewhat ordinary Turkish ideas. When these old buildings become too ruinous for even such a use, they are allowed to fall into heaps of *débris*, and the owners often abandon the site altogether; in the East there are superstitious reasons against rebuilding a fallen house or re-using old building materials: every stone and beam amidst the ruin is supposed to be protected by unseen forces of goblins and "agreets," who thus supply in a way the very great want of a Society for the Protection of Ancient Buildings.

Without going into the question of Turkish house plans, or adaptation of existing methods of construction, the following remarks apply to the few evidences of artistic effort noticeable in the countries which have been subject to Turkey during the past three centuries. In Cyprus we are able to study such efforts almost better than in any other part of the Levant, and perhaps the first thing which strikes attention on visiting the island is the survival, even at the present day, of pointed-arch forms. It is difficult to understand the reason for this. There does not appear any constructive necessity, and one might suppose the arches would more naturally be semicircles or segments on a Byzantine model. The use of the pointed arch in some cases in combination with a kind of rococo style of ornamentation, introduced from Europe during the present century, has a most incongruous effect. But the Oriental mind is not affected much with a sense of "keeping" or appropriateness. Other minor peculiarities of the extinct mediaeval period may be noticed: the richly-moulded chamfer and the decorated angle-shaft in buildings of otherwise pseudo-classic design. The method of constructing extremely flat roofs and gables may, perhaps, be a reason for using the pointed arch. The rafters, or, more properly speaking, purlins, rest on the wall carried by a wide-span pointed arch, the haunches of which follow to some extent the outline of the roof, and the point of the arch enters in under its apex, a system of construction where a succession of arches take the place of trusses. This method of building is extensively used for not only domestic buildings, but also churches and bazaar-coverings, and is of most practical importance in countries where wood is scarce and carpentry defective.

To illustrate this article fragments of buildings have been selected which, with one exception, are probably of the period subsequent to the Turkish conquest. Recent travellers in the Levant have endeavoured to identify such buildings with the true mediaeval period, on account of their apparent resemblance in style, but such appearances are deceptive and merely represent the survival of earlier ideas. Monuments of every age are thickly strewn over every square mile in the Levant, but such remains, if older than the Turkish conquest, are never of a domestic character.

Nicosia, the capital of the island of Cyprus, contains no public buildings of any kind. The Government buildings of the Venetians have long since tumbled down in ruins, and only a very small fragment still stands, a tottering refuge for a few beggars. As in most Turkish towns, the only



3. DOORWAY, NICOSIA: EARLY TURKISH PERIOD.

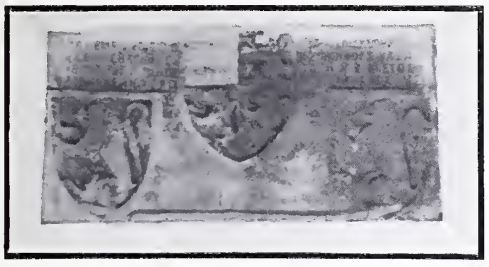
buildings which can claim a quasi-public character are a few dilapidated "khans" or *caravanserais*, now in the last stage of filthy neglect and ruin. The mosques, constructed out of a few old Latin churches built by the French Lusignans in the golden days of that brilliant little kingdom, and its sole surviving record, are hardly to be considered "public" buildings in a land which has never been more than half Moslem. The native Christian churches of various denominations are, without almost any exception, of a most abject and squalid description. Domestic art stands, therefore, quite alone, without any of those relations towards civil or ecclesiastical monuments which are noticeable in other countries.

Amongst the illustrations selected, the only example which belongs beyond a doubt to the pre-Turkish period is the pretty little Venetian house in drawing No. 1. This may once have been the residence of some merchant colonist or "fattore." It is now reduced to the mere outer shell or façade of stone; the floors, staircase, and the back walls are missing. The back and side walls were probably of crude brick, as is often the case with Cyprus houses, and the roof may have been an almost flat one covered with ridge and furrow-tiles, which are still used in the Levant for that purpose. Evidently this striking little façade is the work of a European mason, and the spirited low-relief carvings of salamanders, griffins, &c., on the consoles of the three balconettes are of first-rate Venetian renaissance work. No Oriental hand could have executed them. May we not fancy the clever sketch of a young man, a pilgrim with his staff and scrip, or at least a tramping traveller setting out on a journey, to be the autograph representation of some wandering mason of four centuries ago, thus leaving a record of his Eastern travels and his visit to Cyprus in truly mediaeval fashion? It will be noticed that, although the details of this building are quite of the regular renaissance character, still there is a survival of gothic forms to a very remarkable degree. For instance, the entrance door with its pointed arch and the angle-shaft with its capital and base. This example, although unique now, is very probably representative of the class of buildings which afforded models for the later Turkish houses. Though considerably battered and knocked about, the house retains all its architectural features with the exception of the roof cornice, and that we can easily restore in imagination, by comparison with the house in photo No. 1. This, though a somewhat later example, to judge by the pseudo-classic details of the windows, exhibits a treatment of the cornice which may probably have been usual in such buildings. In both these instances the houses have long since been abandoned to ruin and decay, but only the dreaded vengeance of some guardian "a freet" has, perhaps, prevented their total destruction.



OLD SCULPTURE REPRESENTING THE CRUCIFIXION.

The principal ancient features of the streets, or rather lanes, of Nicosia are the house doors; a series of these is given to illustrate the remarkable survival of the mediaeval style. All these examples belong to the post-Turkish period. In the case of the doorway shown in photo No. 2, a coat of arms, now much defaced, has been carved on a fragment of marble which was once the upper member of a cornice to some classic temple. The coat of arms is cut on the underside of the block, which now stands on the edge of the original richly-carved cavetto moulding. Such a treatment was ingenious; the old carving forms a kind of cove underneath. This coat of arms, backed up by what seems a Venetian lion, without nimbus or sword, may have come from elsewhere; it evidently does not belong to the period of the house, which appears to have been built by the "dragomanns" of the Greeks under the Turkish rule. The presence of such a very European coat of arms is not accounted for. The doorway represented in photo No. 3 is peculiarly striking. The singular zigzag moulding, which recalls our own Norman style of the twelfth century, is exceedingly common in the ancient remains of Cyprus. It, of course, occurs in real gothic buildings such as the Abbey of Bella Pais. In the present instance it is apparently the entrance door of a house of the early Turkish period.



HERALDIC CARVING, NICOSIA.

The mouldings and other details are quite classic in character, and as a whole it is a most singular jumble of incongruous ideas. The remaining examples of Nicosia doorways are very varied in style, but probably all of the same date. A special reference must, however, be made to the ruined house represented in the centre of drawing No. 2. This may be work of the period later than the Turkish invasion, although the forms adopted have a very mediaeval appearance. But at the same time certain of its details betray a later character, and its general preservation is also suggestive of at least the sixteenth century. As an example of the surviving gothic, no better example could be cited.

In all the ruins of the old houses still standing in Nicosia one very noticeable feature is the total absence of all side and back walls. The façades were mere outer shells; the interior construction was entirely in crude brick plastered with gypsum. This will readily account for the disappearance of every trace of real mediaeval houses in the town, which must have existed in considerable numbers at one time, to judge by the accounts of travellers and historians. Nicosia has always been a city built of brick unburnt, and with the occasionally rainy climate of Cyprus this has proved a very unenduring method of construction. The cathedral and the churches have been built of the hardest quality of sandstone procurable, but even such buildings are in a very weather-worn condition. The sandstone of the quarries in the neighbourhood of the town is little more than hardened mud, and it quickly shares the fate of the crude bricks. When fresh it can be easily cut with a pointed or chisel-shaped hammer; mouldings are easily formed, but carving is impracticable; for chisel work there is a hard limestone in the island, which was used by the Lusignans for that purpose, and the decorative portions of the cathedral and the churches are formed of it.

During the earlier Italian influence in the island the marble quarries of the northern or Carpus range of mountains were worked for building purposes, but since the Turkish occupation the use of marble has quite ceased, and even the very memory of the quarries has disappeared. This is a very great misfortune for the country: the marble quarries of the Carpus would form an inexhaustible treasure for the natives, but, instead of the native marble being employed as it appears to have been under the Venetian administration, Italian marble is actually imported into the island from Beyrout at the present day.

The materials used in building have always very much influenced the style of architecture in a country. In Cyprus the crude brick, the soft stone, and many other conditions which have contributed to the formation of the Byzantine style, are almost as predominant as in Coptic Egypt; yet, instead of exhibiting any natural development on similar lines, the natives have been content to follow the traditions of a very pronounced European gothic style. In the Renaissance of Europe, Art took the form of a revival of classic models long since dead and discarded. Here, in Cyprus, there was no return to Greek or Byzantine ideas, and only within the last few years have any natives of the Levant displayed an inclination to revert to the ancient classic styles. Some influence has been at work it would be hard to define; perhaps we must consider this curious survival more the result of that lethargic indifference to development, and immobility of temperament, which have always



WINDOW, OLD GOVERNMENT HOUSE, NICOSIA.

been the most characteristic of "Turkish" peculiarities.

In connection with the above reference to the use of the marble with which Cyprus abounds, it is curious to find the splendid old castle of Hilarion or Dieu d'Amour, situated about ten miles to the north of Nicosia, almost built of rough blocks of different-coloured marbles, whilst the cut architectural details, doors, and windows are in soft sandstone. This marvellously situated castle-palace owes its origin to the French Lusignans, and was to a great extent destroyed when the Venetians occupied the island. The Italians seem to have been the first to turn the marble quarries to account for sculptured work; perhaps it came more naturally to them, with memories of Carrara and Seravezza, than to the Frenchmen accustomed to the soft limestone of Europe.

A DOMESTIC MUSEUM: BY G. L. APPERSON.

In these days of exhibitions, many and multifarious, why does not some enterprising speculator organise a show of domestic appliances on an historical basis? It would be immensely interesting, and there would be no lack of material. Take the harmless, necessary smoothing-iron, for example. The specimens exhibited would begin with the old glass smoothers which were once used for calendering linen. The earliest example of these—a handless lump of black glass—was found in a Viking's grave in Islay, some twenty years ago, beside the skeleton of a woman. It was described as "in shape somewhat resembling the bottom of an ordinary black bottle, but flatter in its concavity, and rounder on the convex side, which bears traces of rubbing all over it, as if by continuous use. It is 3 inches in diameter and 1½ inch thick." Similar glass smoothers are in the Bergen Museum, and one, of black glass, with a long handle, was recently discovered in an old cottage at Ramsbury, Wiltshire, and was figured in the *Reliquary* of last April. More common, probably, were the large flat stones which were used three hundred years ago for smoothing linen. These were called "sleek" or "slike" stones; they were highly polished, and sometimes engraved with proverbs or texts of Scripture.

John Lyly, in the dedication to his "Euphues" (1580), says: "She that wanteth a sleek-stone to smooth her linen will take a pebble." Sir Philip Sidney writes:

> But thou, white skin, as white as curds well press'd,
> So smooth as sleek-stone like it smoothes each part.

Next in order would come the various forms of pressing-iron—flat-irons and box-irons—including the "New Floodgate Iron," which the great Twalmley of Boswell's amusing anecdote claimed to have invented, that have been in household use since early in the seventeenth century.

Fire-irons, again, and the andirons, on which the great logs of wood used to be placed for burning, would make an interesting exhibit. Andirons would be of special interest, if a good collection could be got together. Shakespeare describes those in Imogen's room as

> Two winking cupids
> Of silver, each on one foot standing, nicely
> Depending on their brands.

Silver andirons were probably rare, though this is not the only allusion to the use of the precious metal for such purposes; but richly-ornamented brass fire-dogs were more common. As a supplement to the andirons came the fire-basket, slung between them, to contain the wood or coal. This was a long step towards the modern grate. The early sets of fire-irons consisted only of fire-fork and tongs. A culinary poet of 1563 names among his utensils "fire-pans, fire-forks, tongs, trivets, and trammels." The last-named were hooks hung in chimneys for the support of pots kettles, &c. Fire shovels and tongs figure in the Fairfax Inventories (1594–1624), but no poker. A poker was little needed until coal became the common fuel.

To complete this section of the museum a prosaic row of coal-scuttles and coal-boxes would have to be added. Swift alludes to a coal-box in his ironical directions to the housemaid. "Leave a pail of dirty water," he says, "a coal-box . . . and such other unsightly things," where, of course, they should not be. "Coal-vases" and "purdoniums"—charming names—would have to stand cheek by jowl with the humbler and older articles.

Kitchen implements of various kinds would take up no small amount of space. Dinner-services of pewter would represent the table-ware of many years. The Earl of Northumberland ate his dinner off wood so late as 1572, yet a century and a half earlier pewter was common. Lydgate, in his *London Lyckpenny*, says:

> When I hied me into East Cheap:
> One cries ribs of beef, and many a pie:
> Pewter pots they clattered in a heap;
> There was harp, fife, and sautry.

In the Fairfax Inventories are "pewter dishes of nine sizes." Mr. W. Carew Hazlitt says that pewter plates had not long been given up when he joined the Inner Temple in 1861.

Specimens of ancient gridirons, and other humble

but useful articles, would have to be included. The gridiron was in use at a very early date. The tinder-box—that irritating trial of our grandparents' patience—must not be forgotten. Nicholas Breton, writing in 1626, describes the process of lighting a fire on a January morning. "The maid is stirring betimes," he says, "and slipping her Shooes and her Petticoat groaps for the tinder-box, where, after a conflict between the steele and the stone, she begets a spark. At last the Candle lights on his match. Then upon an old rotten foundation of broaken boards she erects an artificiall fabrick of the black Bowels of Newcastle soyle, to which she sets fire with as much confidence as the Romans to their Funerall Pyles"—a magnificent comparison, which would have astonished the poor shivering maid.

But domestic appliances are not all concerned with iron and stone ware. Cradles alone would fill a room. They have been made of many shapes and of various materials.

Henry V.'s cradle, according to an old print, was an oblong wooden chest of very plain construction, which was swung between two posts, to which it was fastened by links of iron. The only ornaments were birds perched upon the posts. There is an old story of an infant Duke of Brabant who was suspended in a silver cradle from a willow tree, while his loyal people fought and defeated the encroaching lords of some neighbouring territory. Most cradles nowadays are swung between uprights, or stand at rest upon the floor; but the more old-fashioned specimens would be supplied with rockers. In the household of George III. there was a special female official who received an annual salary as "the rocker." Perhaps she had charge of that gorgeous cradle, ornamented with gold and silver and precious stones, which Warren Hastings sent from India to George III.'s queen.

Cradles, not unnaturally, suggest feeding-bottles, which are very ancient appliances. Professor Mosby, lecturing lately before the Bloomsbury Antiquarian Society, said that Greek nurses used to carry a sponge full of honey in a small pot to stop the infants crying; and in the British Museum are two vases dating from 700 B.C. much of the shape of the feeding-bottles subsequently used by the Romans. Several Roman feeding-bottles are to be seen in the museum of the Yorkshire Philosophical Society at York.

Among the smaller articles of domestic use a most interesting section would have to be devoted to candles and candlesticks. Rushlights and ancient "dips" would have to be made for the museum; but not a few antique candlesticks, once in everyday household use, would probably be forthcoming. Among them, of course, would be the old brass bedroom candlesticks, duly provided with snuffers, which were in use within the memory of many men now only on the threshold of middle age. The younger generation know not snuffers; they know nothing of the obtrusive and assertive wicks which formerly tried the patience of folk who were given to handling snuffers clumsily. Fortunately we need those troublesome implements no longer; but a collection, showing the various patterns of the old-time articles, would be of no small interest.

Inkstands, again, would make a brave show. Some of the china standishes of the last century are exceedingly pretty and quaint. Many old inkstands were made with two receptacles—one for the ink, and the other for the sand, which, in the days before blotting-paper came into common use, was sprinkled over the newly-written sheet for drying purposes. Melancholy accidents happened occasionally, when the hurried scribe mistook the receptacles, and shed the ink, instead of the sand, over his letter. Mrs. Delany, in a letter written in 1751, tells her sister that she had just been finishing a letter to Lord North—"Had written it," she says, "very fair, and to complete my work, instead of throwing sand, threw the ink over it."

Among the more elaborate domestic appliances which might be shown would be a series of washing-machines, arranged in order, from the ancient "dolly," and perhaps still more primitive "posser," to the most ingenious of recent inventions. "Dollies" may still be found in many rural parts of the northern counties. The simpler sort consists of little more than a lidded tub raised on legs, into which is fitted a flapper which works at the ends on pivots, the handle projecting through the lid of the tub. The mention of washing-machines naturally recalls the pattens of bygone days, on which buxom dames and rosy lasses were wont to walk dry-foot over damp wash-house floors, as well as through muddy lanes and byways. Pattens are very old. Sir Thomas More, writing in 1557, speaks of an old man walking "pit-a-pat upon a paire of patens." The name used to be humorously "derived" from a certain blue-eyed Patty, whom Dibdin celebrated in song, but of whom Gay much earlier wrote:—

> The patten now supports the frugal dame,
> Which from the blue-ey'd Patty takes the name.

Assuredly no show of old-time domestic appliances would be complete without a few specimens of the old-fashioned roasting-jack, in which meat was cooked with more satisfactory results to the gustatory organs, than are always to be experienced from the cooking of modern ranges and

stoves. Bottle-jack was another name for the turning part of this contrivance—the part which did the actual roasting.

From "jacks" to warming-pans is but a short step. The one is almost as much out of date as the other. The warming-pan has been superseded by the hot-water bottle, but a very good case could be made out for the earlier utensil. On a cold winter night the careful warming of the bed with a warming-pan was no bad preliminary to a snug nestling under the blankets. Pots and pans are not specially attractive to the eye, but the old-fashioned round pot which used to hang from the crane over the hearth—and which may still be seen so hanging in thousands of Irish cottages over the peat fire—was a decidedly more shapely and graceful article than the ordinary saucepan of everyday use. One or two Irish cranes—the thing is much rarer in England—would have their place in a domestic museum. The crane is the horizontal iron arm over a fire, from which hangs the "crook," a long hooked iron, on the lower hook of which, again, the round pot is hung. Longfellow has made the name generally familiar by his poem on "The Hanging of the Crane" in a new house :—

> As in the chimney, burning bright,
> We hung the iron crane to-night,
> And merry was the feast and long.

Scotland, as well as Ireland, is well acquainted with crane and crook. Sir Walter Scott, in his "Diary," speaks of some one "with a visage as black as the crook."

If we leave the kitchen and turn to the dining-room, we come upon a host of quaint and curious things—disregarding articles of furniture—which might find places within the proposed museum. A collection of mazers would be of great interest. The mazer was a bowl made of polished maple-wood (whence its name), which stood on the side-board of prosperous country-folk long, long ago. It was often richly decorated and ornamented with elaborate silver and gold work, and inscribed with quaint mottoes and devices. There is a beautiful specimen, lined with silver, in York Minster. A fourteenth century mazer bowl is preserved at the Hospital of St. Nicholas, Harbledown, near Canterbury. It has a silver-gilt plaque let into the bottom, which is adorned with a design in relief, representing a mounted knight in armour attacking a dragon with a spear.

Again, beside the mazers would be lavers—the bowls of brass or latten for the poorer folk, and of silver or gold for the rich, in which it used to be customary to wash the hands before and after a meal. Finger-glasses and bowls are the modern representatives of the ancient lavers. But it is impossible to particularise all the table articles of bygone times which might be collected. Dinner services of ancient, coarse delf, as well as those of pewter, already mentioned; old-time table knives and forks, the latter two-pronged at first; ancient spoons and antique salt-cellars, the latter the most important articles on the social board; the richly ornamented basins, known as "cisterns," which were used at the dinner-table of old, for some purpose now in doubt; the coasters, or low round decanter trays, usually of silver, which used to be sent "coasting" round the mahogany after dinner; and various other things now almost forgotten, or treasured in old houses as curious reminders of the manners and customs of an earlier day—all these would form not the least interesting and instructive section of a domestic museum

CURRENT ARCHITECTURE.

A BLOCK OF FLATS FOR WOMEN.—The wonderful development of Flatland during the last decade was bound to bring with it the specialising that is such a feature of modern life. We have had blocks of flats for couples without children, flats from which domestic animals were (quite properly) debarred, blocks of flats for men only, and blocks of flats for women. The last-named have been longest on the way, but their advent was none the less inevitable. The great number of women who earn their own living, and, in the fashionable jargon of the day, "live their own life," demanded some better accommodation than the stuffy, squalid, and generally not over-clean lodgings in poor neighbourhoods to which they were condemned. Especially to delicately nurtured and well-educated women who have taken up literary and artistic pursuits, and who are obliged for many reasons to live near the market for their productions, will such blocks of flats prove a boon. The sense of being fettered in discomfort, which even the emancipated woman must feel in uncongenial surroundings, may be by means of this new development in flats entirely overcome. The block we illustrate has not yet been erected, owing to the fact that the site for which it was designed is not procurable; but it is expected that negotiations for another site will shortly be completed and the building started. The flats will house 150 people, and are designed in sets of one, two, or three rooms. At the back of the site, and top lighted, are the common dining, reading rooms, &c., and kitchen. The central block contains the servants' rooms. Mr. Percy E. Newton is the architect.

* * * * *

THE NEW RUTHRIESTON FREE CHURCH, ABERDEEN, is to be built in front of the present



DESIGN FOR A BLOCK OF FLATS FOR WOMEN:
PERCY E. NEWTON, ARCHITECT.



RUTHRIESTON FREE CHURCH, ABERDEEN: BROWN AND WATT, ARCHITECTS.

church, which will be converted into a hall and other accessories. Fortunately the original church was retired such a distance from the street as to enable the extension to be made in the correct direction architecturally and still leave sufficient space in front of the buildings. Native granite will be used on all the external walls, and the rough rustic of the basement will give additional solidity to the design. The church provides sitting accommodation for 560 in the area and 120 in the end gallery, and the total cost will be about 4,000*l.* Messrs. Brown & Watt, of Union Terrace, Aberdeen, are the architects.

OCCASIONAL NOTES.

THE illustrated newspapers have rendered us familiar, not only with the aspect of the battle-fields in South Africa, but also with the appearance of the townships which at long intervals dot the wide and arid veldt. We begin to know the characteristics of Johannesburg and of Pretoria, of Bloemfontein, Pietermaritzburg, Ladysmith, and other places as well as if we had been there ourselves—a familiarity which is not a little fostered by the architectural style of many of the buildings, public and private, that have been erected during the last few years. The prevailing style (need we say it?) is that "Victorian Renaissance" of which we in London in particular and in the provinces in general see so much. Alike who invented that style and who christened it we care not to guess. There are those who credit Mr. Collcutt with the invention, on the strength of that foremost example of it, the Imperial Institute, and point to his minor works to clinch their argument. Again, there are those who put the inception of the style to Mr. Aston Webb; and certainly his South Kensington Museum design is of that nature, and slightly earlier in date than that for its neighbour in the Imperial Institute Road. But in reality the style is in the air. As well might one attempt to trace an influenza epidemic back to its first victim. It sprang, fully formed, into existence, as the outcome of the cry for a new style, and at once spread to the uttermost ends of the earth. "Style" we have thus far termed it, but it is a manner which does not perhaps quite deserve that dignified title, consisting as it does of many and varied alien buds grafted on to English Gothic, Elizabethan, and Late Georgian stocks. It is a characteristic product of a much-travelled and widely, if not deeply, read age craving for something novel. Prettiness rather than dignity is its aim, whether for public or private ends, and in so far is an attempt to please the uninstructed eyes of individual clients or of boards of selection. Our especial quarrel with it is not, for the moment, however, on its uses in England, but rather on the extraordinary way in which it has already pervaded the colonies in general and South Africa in particular. Those distant lands had not always a traditional style: in fact, for obvious reasons, which may be sought in their recent colonisation, they but rarely had; but, to take the Cape and its long settled *hinterlands*, these possessed in the early homesteads of the original Dutch settlers a local style which, despite their derivation from the Netherlands, had special features called for by local conditions of life and climate. What better models could more recent immigrants have or desire than these? Instead, however, of continuing on these lines, the great mass of buildings erected during the last decade and a half has been directly inspired from contemporary English practice. The reasons are, of course, not far to seek, and may readily be sought in the facts that expatriated Britishers gathering fortunes in the South African Tom Tiddler's ground required their homes to be designed on the model of those they had left behind; and also in the circumstance that, had they not so desired, the townships of Cape Town, Durban, Johannesburg, and Pretoria—to name no others—were filled with young English draughtsmen and architects, who, fresh from home, knew intimately no other style than that prevailing in the land of their birth, and cared nothing for the examples to hand, which, as the ARCHITECTURAL REVIEW has already shown in its articles and illustrations on the subject of Cape architecture, are particularly beautiful and suitable. It is a pity that the traveller to South Africa, under these conditions, will not be able to find that "complete change" which foreign travel usually gives, but will find in a strange climate and under other skies countless reproductions of his own too well-known Suburbia.

* * * * *

THE PHOTOGRAPHIC SALON.—The brotherhood of Photographers, whose somewhat quaint device is the "Linked Ring," opened its eighth show on the 21st inst. As is well known, the main purpose of the originators has been the encouragement and development of all that tends to artistic expression by photographic process. It is needless to say now that the Society has already fully justified its existence, and the present exhibition will not belie its predecessors. Whilst, of course, there is considerable variety in the aims and methods of those whose work appears, and in some instances, perhaps, there is the feeling that a certain fashion of the hour has

had its effect upon the workers, yet, on the whole, it may be said evidences of strong individuality are not wanting. Architecture finds a very meagre representation here. Frederick H. Evans, whose architectural work has won widest approval, has "Ely Cathedral from Nave to Porch," and R. R. Hawkins has "In Rochester Cathedral," both of them skilful representations of light, soft and luminous. But with these, as with Harold Baker's "The Darken'd Roof rose high aloof," the purpose has been wholly pictorial, the motive being the play of light among the shadows, or its concentration there, rather than any merely technical treatment of the several buildings wherein the photographs were taken. The work of most of our leading photographers, particularly of those having artistic leanings, may be found represented here, as also of those of America and France. It will be well worth our readers' while to pay a visit to the Dudley Gallery at the Egyptian Hall some time between now and November 3, during which time the Exhibition is open.

REVIEWS.

PYRAMIDS AND PROGRESS: BY JOHN WARD, F.S.A.

THE history of Egypt seems to grow at both ends with such rapidity that it is not easy to keep up with its latest developments. We have for centuries been content to take a short passage from the middle of the long roll. The beginning, stretching back beyond the Pyramids, is still being slowly spread out. The papyrus pages still undeciphered are vast and obscure; and though many labourers are engaged upon it, progress is slow and uneven in that direction. Recent events also, though they are more easy to chronicle, reveal such wonderful possibilities of further improvement, that those who remember the Nile valley in some of the worst days of the Turkish oppression cannot yet fully comprehend the movement An improvement—but only a slight improvement—was apparent immediately on the expulsion of Ismail Pasha; but a reaction took place during the rebellion of Araby. Meanwhile, between 1876 and 1890, injustice and cruelty, slavery and usury, went hand in hand with famine, pestilence, and war, to render what should have been the happiest land on earth the most wretched. To their shame be it spoken, English, as well as French, correspondents were ready to write home to civilised countries of the enlightened government; of the gaiety of the court at Cairo; of the magnificent doings at the opening of a canal, dug with the bare hands of thousands of Egyptians who died of starvation and the lash, on its banks; of the stupidity of Lord Palmerston and a few other people, fortunately people of some influence, who had not imbibed the Turkish maxims of government—that desolation is peace or robbery wealth. It was the same in too many respects with the other end of the record. Mariette, the head of the department of antiquities, thought little of the feelings of the people to whom his operations were really so beneficial. Of all destructive forms of research, that pursued by forced labour is the worst. And when to the conée and the Kourbash, imprisonment and heavy fines for the accidental finding of ancient remains were added, the museum—then at Boulak—lost more than it gained by the knowledge and methods of the great French Egyptologist. We need not go further into the delicate questions here mentioned. The English occupation has changed most things, and though its influence on the museum has, so far, been only indirect, in all other departments the former traditions are traditions only. Famine, extortion, slavery have passed away; pestilence and usury are following them more slowly, and last winter saw such a triumph of English as contrasted with other methods of investigating ancient sites, that in this particular, too, our fellow-countrymen have secured an undisputed lead.

Mr. Ward in the title, so happily selected for his book, gives us at once a clear idea of his object in writing. He leaves government to Sir Alfred Milner and his able successors. He accepts the hieroglyphics of Dr. Wallis Budge and his school. He believes in the diggings of Professor Petrie and his hard-working associates. But all these eminent writers treat of matters more or less beyond the ken of the ordinary Egyptian traveller. Mr. Ward addresses himself to those who are content to accept his opinion of the great work that has been done and is being done by them. He chronicles the results as he sees them in the Egypt of to-day. We do not all care for politics, but we do like to know that under the influence of our countrymen, "a people who were enslaved for six thousand years are now as free as ourselves." We do not all care for hieroglyphics, but if by any aberration we should be moved to study them, Mr. Ward, avoiding philological disquisitions entirely, gives us, in his selection of inscriptions from his admirable collection of Regal Scarabs, the means to commence the work. We do not all care to investigate the questions pending between the museum authorities and the various English societies who are spending our subscriptions on digging year by year; but Mr. Ward tells us how well our money is laid out, and gives particulars interesting to all of

the happy results. From this point of view, then, his book, which he speaks of himself very modestly, as "a portable volume, describing something of my wanderings, and with a little historical knowledge introduced," is sure to be welcomed. It is all the more attractive because it is very pleasant to read, and because it is most charmingly illustrated both with original sketches and with photographs, all of them new to the reader. In his preface he speaks of the many things which make Egypt "a land of wonders unto this day," and adds after a brief eulogy of another Ulsterman, for Mr. Ward and the great object of his honour, Lord Dufferin, both hail from Belfast, "the greatest marvel is a new one for Egypt—it is now worth visiting as a model of good government."

From the point of view of architects and engineers, one of Mr. Ward's most interesting passages deals with "the great reservoir near Assouan," and another with "the doomed island of Philæ." Here we have, as it were, to tot up a profit and loss account. The temples on the island occupy an unrivalled position. They are first seen on a granite rock, in mid-river, at the end of a six-mile gorge, filled with a roaring torrent. Purple and yellow, melting into pink and deep blue further south, form a background, and as we approach through the cataract, the rough water suddenly changes into a smooth mirror, in which the pylons and pillars are reflected. Artists go wild over it. Architects remember picturesque buildings in other parts of the world, such as Windsor and Heidelberg for example, where situation is everything. Archæologists are more interested with the relics of early Christian churches in the ruins and with the names of ancient kings who carved their thanks to Anouké, the Goddess of the Cataract, for a safe passage on the adjacent rocks. So far as architecture goes Philæ is but mock Egyptian. Pharaoh never saw "Pharaoh's Bed." The pylons are not in better taste than the end of King's Cross station. But the place had its charm, and much of that charm may survive. "The highest water-level will be up to the floors of the Temple of Isis," says Mr. Ward. "Pharaoh's Bed—the beautiful pavilion built for Augustus, but completed by Trajan—will gradually crumble," and so on; but to my mind the worst thing is that we have had no genius among us who might have preserved the whole as it was. By removal, as some proposed, the chief beauty, namely, the situation, and the chief antiquity, namely, the inscriptions, would have perished. But Mr. Ward does not waver in his praise of "the greatest engineering feat of the kind that ever was attempted," and if so accomplished an artist—witness his lovely views of the islet on pp. 177 and 201, and of the inscribed boulders on p. 211—is content with what is left of picturesqueness after this great benefit has been conferred by England upon Egypt, it is not for his latest critic to complain. In recommending unreservedly "Pyramids and Progress" to all Nile voyagers during the coming and many future winters, we feel the privilege of being able to offer them a boon—a record, free from pedantry, of what the writer has seen and enjoyed—of what he would like others to see and enjoy in the same land of wonder—under the same health-giving sky.

W. J. L.

"Pyramids and Progress: Sketches from Egypt." By John Ward, F.S.A. Dedicated to Viscount Cromer. 7*s.* 6*d.* net. London: Eyre & Spottiswoode, 1900.

PERUGINO: BY G. C. WILLIAMSON, LITT.D.

DR. WILLIAMSON'S handbook on "Perugino" fully carries out the objects of the series to which it belongs. With true editorial chivalry he has undertaken the task of presenting in a thoroughly readable form an account of the life and works of this very important but, it must be confessed, rather dull master, without stooping to use the excellent anecdotes of Vasari and tradition. When a connoisseur journeys through the galleries of Europe and the churches of the little towns of Italy, earnestly studying the works of a particular artist who has never been so sought out before, the results and conclusions he draws are naturally very valuable. Although one cannot accept all the statements of Dr. Williamson without consulting the works themselves, he may rest assured that in future all students will look with added interest and careful study at the pictures and frescoes he criticises; suffice it to say that Dr. Williamson has most ably and with admirable candour given us the *pros* and *cons* for his conclusions. He has proved himself a devoted advocate, and has made the most of Perugino's qualities—his power of painting in three dimensions, his spaciousness, his quietness. Truly the "Holy Conversations" of the master must have been very quiet functions, silent as a Quaker's meeting, save for the occasional strains of a solitary flute or viol played by Melozzo-like angels. But through all the enthusiasm of the special pleader we think we can discern the just feelings of the critic; all the adjectives that it would have delighted the Florentine opponents of the master to hurl at his head may be found in this book applied to particular productions.

In one point we must differ from the conclusions

of the author—that is with regard to the influence on Perugino of Pietro de Borgo, as he signs himself, or Piero della Francesca as he has been called; we cannot believe that Perugino ever really studied under him, or even looked much at his works; no doubt there is an echo of the master of Borgo San Sepolcro, but it was not direct, it was reflected through some pupil. The silvery freshness, the early morning atmosphere, and exquisite sense of the grey tones of Nature in the frescoes of "The Story of the Cross" at Arezzo are as far removed as possible from the hot afternoon sunlight colour of Perugino. Even in his best portraits Perugino never drew a profile, much less a *profil perdu*, similar in style or with such reverence for true form as may be seen in the heads of the ladies and courtiers attendant upon King Solomon in the fresco where that potentate is represented receiving the homage of the Queen of Sheba. Perugino's use of colonnades, arches, and elaborate perspectives may have been derived from any pupil of the Arezzo school, or from the school of Melozzo da Forli, or from the sight of a single picture such as the "Annunciation," by Pietro de Borgo in the Perugia Gallery, of which the upper panels of the Albani altar-piece remind us. The architecture of Perugino, of coarse proportion and with extravagantly projecting cornices, recalls the architecture of the pupil Signorelli more than that of the master whose simple lines and chaste proportions were nearer to Alberti and the highest Renaissance than the work of any other painter. The fair and square attitudes and dignified carriage of the personages of Pietro de Borgo are as far away as possible from the squirmy posing and dancing-master deportment of the puppets of Perugino. The early fresco of Saint Sebastian at Cerqueto appears to have some reserve in it. The interesting reproduction of this work makes us desire to see the original. The head-dresses of Perugino are not really like the master's, which, though odd, have always a true look; whereas Perugino's are highly fantastical. In fact, here we see one of Perugino's best qualities, his power of decoration and of the grotesque; in it he let himself go, very freely indeed sometimes, and perhaps it is his most original work and reflects most truly the spirit of the times and places in which he lived. His importance in the history of art is due not only to the reflected glory of his great pupil Raphael, but to the fact that he was one of the last of the painter-decorators of Central Italy. From the glorious chapel of Saint Martin in the Lower Church of Saint Francis at Assisi by Simone Martini to the Library of the Vatican by Pinturicchio, the masters of the school excelled in this art, especially delighting in the use of a rich blue like the distant hills of their province at twilight.

The wall-paintings of Perugino never interfere with the architectural effect of the rooms which they decorate, and serve as enrichments that would be ruined by removal. The whole of the Cambio, with its groined roof and intarsia work, is beautiful altogether, but, divided, the details would be of little interest, unlike the "Disputa" of his pupil Raphael, which is a picture on a wall, and more important than the building itself, and just as valuable wherever it happened to be placed. Perugino's habit of repeating his figures from his stock cartoons was the habit of the decorator from Byzantine times. During his long and laborious life the art value of his work varied more than that of any master, as he was frequently at work on several schemes at once. We may guess that the art value depended considerably upon the powers of the apprentices serving under him. Often the secondary heads in his frescoes are better painted than the principals; such are the heads of the spectators in caps in the "St. Peter Receiving the Keys" of the Sistine Chapel. But for such works as these—the excellent portraits in Florence—we should be inclined to say, Can Perugino have done them? There is another portrait in Florence, No. 1,120, in the Tribuna, about which we should like to have Dr. Williamson's opinion. It represents a woman dressed in Florentine fashion, and attributed to Raphael. Dr. Williamson informs us that the portrait of Francesco delle Opere has been moved to the Tribuna. It will be interesting to see these two works in the same room.

The summary way in which Perugino represents eyelashes in his many upturned heads is characteristic; the lashes are condensed, as it were, into single thick process or horn. His obedient pupil Raphael imitated his master in this trick also, but his sense of truth obliged him to add two little budding horns, one on either side of the central monster, as may be well seen in the "Saint Cecilia" of the National Gallery; close by is the Perugino horn on the eyelid of Tobit.

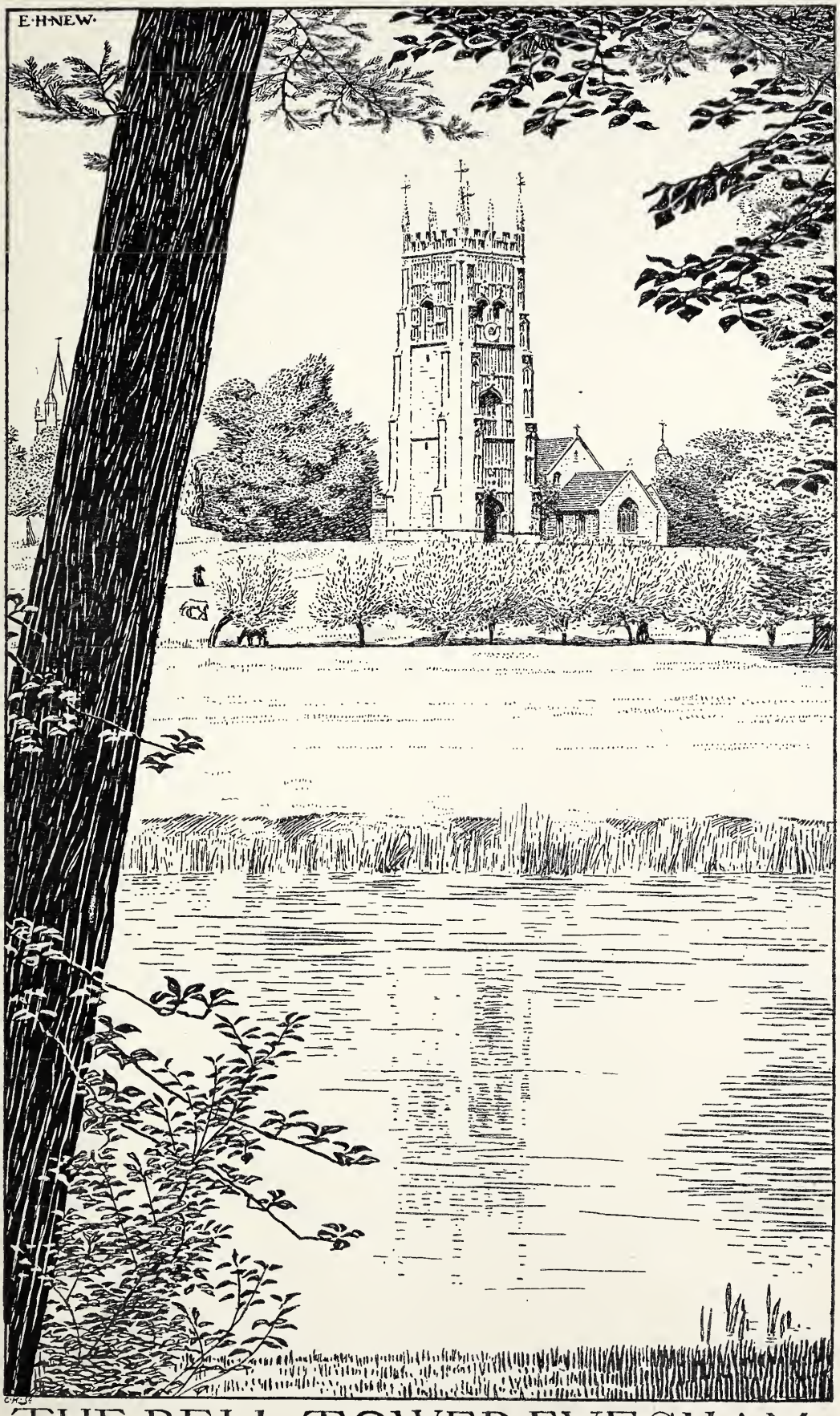
Perhaps the best and kindest criticism of Perugino's work is that of the envoy of Il Moro: "He is a rare and singular artist, most excellent in wall-painting. His faces have an air of most angelic sweetness."

C. H.

"Perugino." By G. C. Williamson, Litt.D. "Handbooks of the Great Masters." 5*s.* net. London: George Bell & Sons.

BOOK RECEIVED.

"Ornamental Details of the Italian Renaissance." By Middleton and Carden. 25*s.* net. Batsford.



THE·BELL·TOWER·EVESHAM·



THE RETREAT, LAKENHEATH, SUFFOLK.
GARDEN FRONT: ANDREW N. PRENTICE,
ARCHITECT.



9. MORGENSTEIN : SOMERSET WEST.

ARCHITECTURE OF THE PAST IN SOUTH AFRICA: BY ARTHUR H. REID, F.R.I.B.A., CAPETOWN. PART ONE.

THE treatment of such a subject as the above-mentioned involves a certain amount of difficulty in disassociating the social from the historical status of colonists in South Africa, by whom its architectural features, so to speak, were the originators. A careful study of the illustrations submitted will prove a great attraction, the more so as fully delineating the condition of the country and the disadvantages under which the various settlers laboured in erecting buildings according to their ideas, collected in the various countries from which they emanated.

The history of South Africa as a European settlement may be dated back as far as the year 1652 under the rule of Commander Van Riebeek ; but the author of this paper limits his remarks to the two centuries 1700 to 1900, including the *régime* of Simon van der Stel in 1699, and the arrival of the Huguenot refugees in 1704.

From that date permanent houses and public buildings were erected, and all the works reviewed constructed.

To Van der Stel we owe the interesting and rather ornate portions of the Castle or Fort now in the occupation of the General in command of Her Majesty's forces ; and it is generally understood that he brought out from Holland most of the fittings and materials used in their construction. The entrance to the Castle shown on illustration No. 1 was probably the first work undertaken ; and the enrichments in the tympanum and frieze comprise arms of the different Netherlands pioneers, the monogram of the Dutch East India Company, and other emblems. For some years religious services were held in the Hall of the Commandant's quarters, until 1704, when the first Dutch Church was completed, some portions of which form part of the present Dutch Reformed Church in Adderley Street, part of which is seen in illustration No. 2 (page 151).

Van der Stel, not content with applying his energies to the first settlement, Capetown, struck

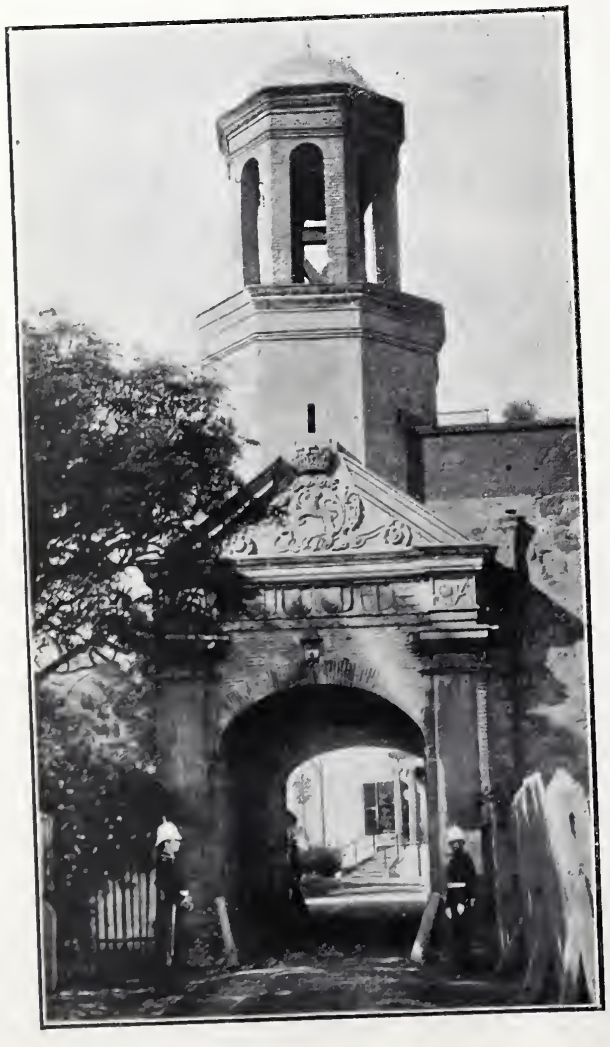


3. GROOT CONSTANTIA, THE CAPE.

out inland, and his expedition resulted in the founding of the town now known as Stellenbosch. The first building erected was Zwaanswjck, and is now used as a barn.

To illustrate the character of the people of the time referred to, and their desire to do things efficiently and in a workmanlike manner, the joinery of this building was worked out of solid teak wood. The gable of the doorway is unique in design.

About this time the well-known mansion of Constantia, adjoining the present township of Wynberg, was erected by Van der Stel, following on which arose the celebrated vineyards which produced the wine now bearing the name of the estate. After exchanging owners several times this fine property became the residence of the Cloete family, and it may fairly be asserted that the whole place is thoroughly characteristic of the time and the leading people. It will be best, therefore, to describe the principal features of its construction, the system of planning, its architecture and fittings. A general view of the house



1. ENTRANCE TO THE CASTLE, CAPETOWN.



6. ELSENBERG, STELLENBOSCH.

is given in illustrations Nos. 3 and 4, and practically comprises the leading features of all the old Cape buildings. The roof is entirely covered with rush thatch, without eaves, gutters, or any means for leading off the rain-water. The walls are composed of locally made bricks, the output of the slave labour of those days, and are with lime mortar made from burnt shells collected on the shores of Table Bay, the whole being washed with white lime water.

In joinery the mouldings are usually in low relief and flat in section, the window frames being of teak, the upper sashes being in nearly every instance fixtures, and the lower half as a rule are without lines and weights, and differ in this respect from the method adopted in modern houses. Frames of windows are in numerous cases fixed flush with the external face of wall, and the sashes glazed with small panes of glass, no doubt owing to the difficulty in procuring large ones in those days. Teak shutters of curious and varied design are hung with hook hinges, with ornamental plates of original character, all of which it is alleged were made by artificers specially sent out by the Dutch



7A. GROOT SCHUUR, THE CAPE.



8. TOKAI, THE CAPE.



2. DUTCH REFORMED CHURCH, CAPETOWN.

Government to assist in the constructive works that were initiated by Van der Stel. Sashes are invariably painted white, and the frames with shutters finished green. The doors and frames generally match the windows. It is a noticeable fact that no provision is made for the escape of foul air from the upper portions of the living rooms, a system that may be fairly said to exist in every old building. The natural sequence is escape of vitiated air through the ceilings and floors of the rooms above, where the houses are built in double storeys. The principal entrances and ground floor chambers are mostly laid with large square tiles imported from Holland, which give an air of coolness in summer; the better class of houses having a superior tile with glazed surface, while the principal reception-rooms are often boarded with colonial wood, such as stink-wood or yellow-wood, and in some particular cases with teak. Skirtings were not generally considered necessary, and a painted or stencilled dado was often substituted for them. Ceilings were not in use as such, the joists being open to view, as also the tie-beams of roof trusses. On top of these joists a stout flooring was laid, and on the upper side a layer of pugging composed of chopped straw and clay 3 inches thick, called "Brand solder," formed a floor which assisted to keep the lower rooms cool, and prevent dust from falling through the joints of floors, which are not tongued as in our more modern buildings. Cornices are therefore unknown, the joists and boarding being usually stained and varnished or painted a dark colour. The tie beams are always massive timbers about 8″ × 6″, on account of the weight often put upon the floor or Brand solder, the roof space being used for storage purposes. The large windows found in the gables, few if any of which open, give the appearance of a system of ventilation which does not exist, and apparently was not essential. Internal doors are generally of stink-wood or teak, and are remarkable for their immense proportions, and are formed in one or at most two panels, which, if one may judge by the absence of cracks and open joints, must have been in one



7. GROOT SCHUUR, THE CAPE.



5. OLD DOOR FORMERLY IN THE CASTLE, CAPE-TOWN.

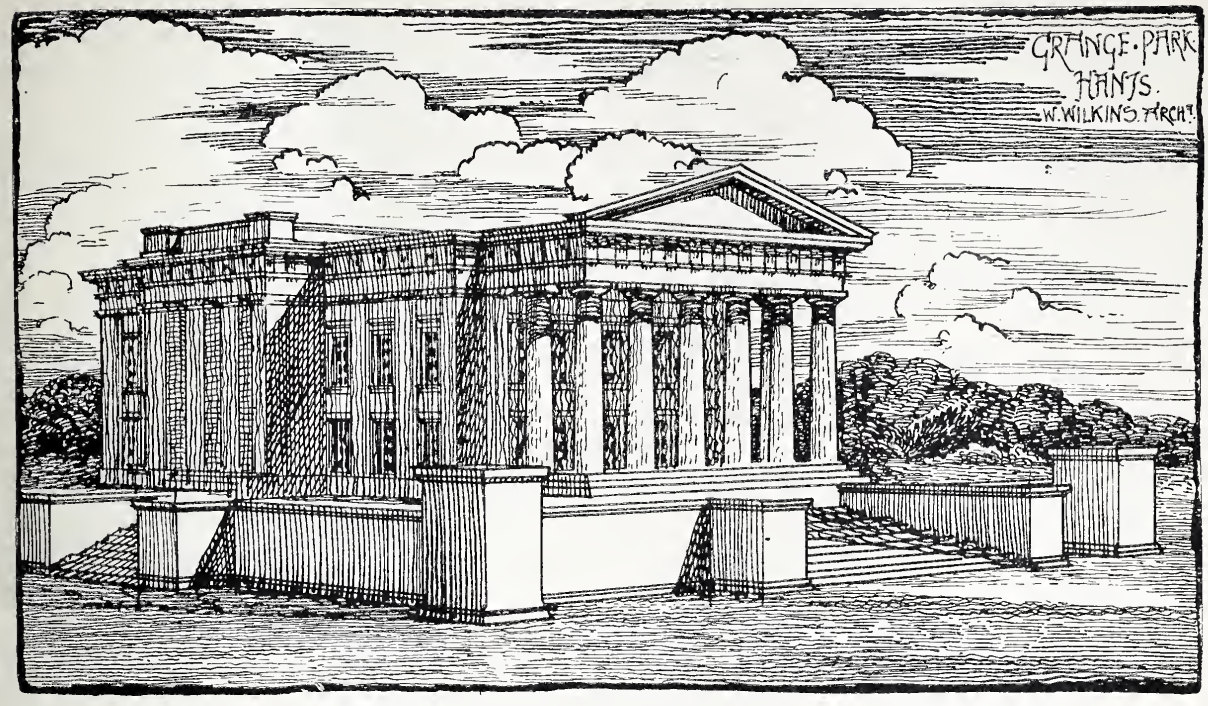
width. A personal examination has proved that many panels are found to reach a width of 30 inches without a sign of joints. Fireplaces and chimneys were seldom considered necessary, and their absence or scarcity in all houses is a feature that at once strikes a new-comer.

Applied mouldings to panels of doors are unknown, all stiles and rails being moulded in solid to their arrises; the panels, as a rule, were raised both sides, with splayed margins and scrolled, with sometimes enriched or carved corners. The few original locks that exist are of the old "stock" type, with brass handles of the "crutch" pattern, with heavy brass hinges thoroughly and quaintly designed. Finger plates appear to have been unknown. The shutter-hooks, hinge-plates and holdfasts are usually of solid brass of severe but pleasing design; indeed, all details in their thoroughness and spirit denote the cultured common-sense of those who designed and paid for their manufacture by the imported artificers before referred to. Curved and scrolled transomes are not uncommon, some of which are heavily moulded; and the old door that was originally in the Castle, and is now in the possession of Mr. Cecil Rhodes at Groot Schuur (see illustration No. 5) is a good example, and is particularly noted as having bolection mouldings to the panels, which may be possibly a modern addition. The elaborate keyhole plates and escutcheon, as well as the carved tracery to fanlight, are interesting as illustrating some of the foregoing remarks. The front views of Elsenberg (illustration No. 6) and of Groot Schuur (Nos. 7 and 7A) show the type of large panelled door and gable lights before referred to.

(*To be continued.*)



4. GROOT CONSTANTIA, THE CAPE.



Drawn by Beresford Pite.

MODERN HOUSE DESIGN: BY BERESFORD PITE, F.R.I.B.A.

THE modern house reflects the modern architect and its evolution is his doing. The modern house, that is, the newest and latest form of it, has many differences from that of the beginning of the century, which are not the consequences of alterations in national domestic life, as this within the circle of "home" has changed practically but little. The march of science, the rush of commerce, and developments in travel and pleasures, have not yet materially affected our private life. We find wire bells still as satisfactory as galvanic ones, and we prefer the electric light when it is applied to our grandfathers' sconces and simulates candlelight. The dinner-lift is an innovation that has entered our town houses, to stay probably, but is at the best a doubtful blessing. We have warming apparatus and new sanitary desiderata which we instinctively mask and dissemble with, mainly for the reason that they are modern.

The modern home, however conservative in its habit, has marvellously changed in appearance during the three generations of this century.

The gamut of architectural styles, so called, and the pictures in architectural history books have been ranged throughout their extent, not because our grandparents decided to adopt Greek habit and habits when they accepted such a make-believe temple as Wilkins's Grange House, Hampshire, for a home, or the comfortless coarseness of mediæval domesticities with the houses designed from "Nash's Mansions" or "Baronial Halls." These variations of expression are alone due to the architect's temper, with its certainly eccentric evolutions, and our home life has held on its way with an even tenour, as any disturbance of it might have rendered each of us probably most miserably uncomfortable.

This evolution or development of architectural fancy in house-building is really an extraordinary phenomenon.

Why has it harped on so many strings with such discordant total effect? Why was the dignified symmetry and refined grace of the architecture that prevailed in England during the troubled period of the French Revolution, and which well survived it, forsaken? Why was the gentle originality of the Brothers Adam, which produced town houses that exercise a sure charm upon us, and which we now would fain emulate in their breadth and delicacy, and the severer power of the Neo-Greek style, sometimes borrowing awe from Egypt, which partly accompanied and followed the work of these brother architects, abandoned? We would cite examples and ask, Are not the houses of Bath and the terraces of Buxton; are not Goodwood and many other country mansions—a despised word, by the way, but quite a proper term and idea in this connection—better than their successors and descendants?

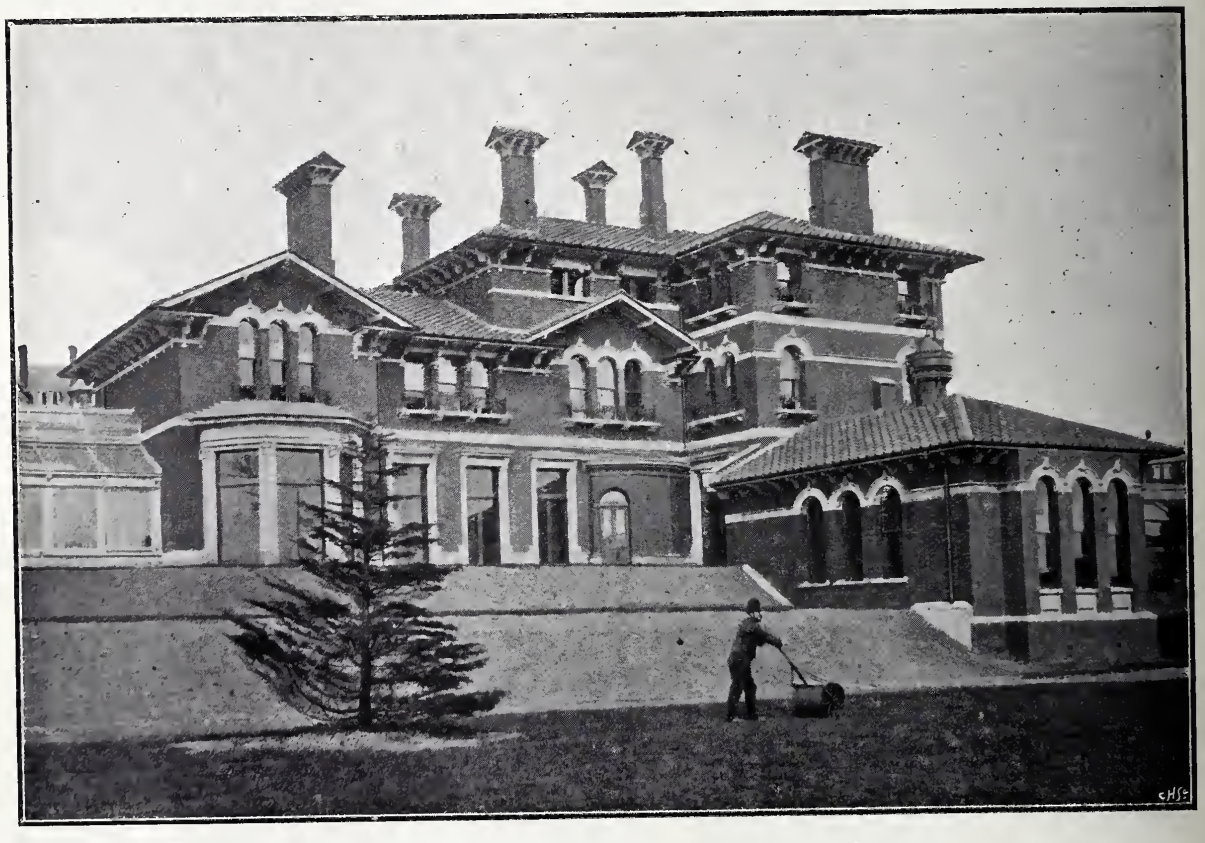
Why should taste—another term that we can-

not do without, though it may be unpalatable—have chosen Gothic, of all states in the history of architecture, for the next step of development, or in "evolution," if you will, with which its only thinkable affinities are its contrasts? Why should Strawberry Hill prove so prolific a bed of later Gothic fruit? Think of the number and mass of Parks, Halls, and Mansions in new Gothic, that in the second and third decades of the century rose upon the landscape!—still mainly symmetrical, but neither dignified, refined, restrained nor beautiful, with astonishing pinnacles, battlements, ornaments, and foliage—a new chaos of matter, to be later digested and made studious, but surely not evolved from the scholarly perfection of the previous generation.

Why a further plunge? another revolution: now to Italy for villas with low roofs, large eaves, whitened walls, rustic campanili, venetian windows, verandahs, and detail of the most ignorant and lifeless type, but yet again developed with applied scholarship and talent into palaces like Bridgewater and Dorchester Houses here in London?

The wheel, however, had not finished turning, though half the century had passed, for with a new vigour of change, masters, some of whom are still living, produced new houses, not in the Gothic style or taste as before practised and understood, but mediaeval granges, farms, and homes, having the accidents of National History graven on them, and invested with much of the charm and antiquarian halo of Old England. The picturesque, that is, the aspect of buildings that appeals to the pictorial instincts of contemporary artists, here replaces the architectural, and the indefinable pleasantness of age and decay is the ideal of the modern house-designer.

This movement invaded the internal economy of the house and rearranged matters very considerably. Dignity of internal effect and planning,



ANGLO-ITALIAN VILLA OF THE XIX. CENTURY, WIMBLEDON: THE LATE C. HAMBRIDGE, ARCHITECT.

which had survived the previous excursions of taste, and which was really secured by the inbred love of symmetry in civilised man, now disappeared. The crooked lines of accident and nature enter the passages and attempt the stairs. The rooms and their groupings are arranged on the new method, and with skill often so consummate, that absolute carelessness of effect may appear while considered necessity is obeyed, the ancient barbarism concealing the modern refinement. This is of course art, though perhaps hardly artistic. We know it all well and like, if not love, it for its cleverness. Founded on a misplaced sincerity of enthusiasm, while loving it for its enthusiasm in this age of

Philistinism, it has led us to an organised hypocrisy of taste, and the world at large to an affectation with which we shall soon be vainly struggling as with our own familiar Frankenstein.

The stream is, however, still flowing on, and is now come to our feet and day. The modern house is still with us, but nearly stripped to nakedness; architectural style and tradition are well under foot; cast out and off. The jaded architect finds joy externally in brickwork only, or in milk-and-water stucco. Without offence, and having come back to a happy infancy in art, the doll's house, so well bricked, with its windows so full of panes and very green shutters, is now our unconfessed ideal. It is indeed better that it should be so, if sincere and fundamentally right, than be either affected or hypocritical, but its appearance must mark the intellectual furniture of the designer; and an emptiness of idea similar to that with which the close of the previous century has been reproached seems to mark the end of this. It is true that the crafts are cherished and housed—but they are driven in by the whip-hand of the architect, and not yet evolved from the genius or taste of the inhabitant. It is only by the strongest measures and most insistent terms that the architect succeeds in invading the almost indefeasible right of the lady to choose her own colours and patterns for her own home; his severe taste in stone, brick, and woodwork invades the realms of personal privacy, and the dress of the occupants must sooner or later, if art is to prevail under present conditions, come under his sway. Alas! that it should seem so dreadfully necessary, but the times are out of joint!

We renew our inquiry, How has all this evolution or revolution come about? What is its motive power? Whence its direction?

The inquiry cannot shortly be answered. Each turn and change has doubtless had a determining bias from without, the home conditions having remained practically stationary. It has operated, whatever it may be, upon the architect, and through him upon the house; from within, not from without; and to what spirit, then, has he been a prey? The architect is, after all, only a reflector of light that shines around him; he is not a creator of effulgence, far from it. He sees first what he reflects in his work; he thinks from other men's thoughts before he writes in drawings and building materials. During the past century he has drunk largely and recuperatively of the romanticism of literature; the popular standard has most generally been his. We trace the pompous classicism of Johnson, the romantic heroism of Scott, the English characteristics of Dickens and Thackeray and even the revived interest in Jane Austen, all in his works. And he, too, tires with the world of romanticism and it is the new realism which has brought him now to the barrenness of brick walling, before which he stands and waits for the new light of the twentieth century.



MODERN MEDIAEVAL HALL, CRAGSIDE:
R. NORMAN SHAW, R.A., ARCHITECT.

EVESHAM: BY BERTRAM C. A. WINDLE, M.D., F.R.S., F.S.A. (SEE SEPARATE PLATE).

A GLANCE at a map will show, more clearly perhaps even than a visit to the spot, that Evesham, like Durham and Shrewsbury, stands on a peninsula of land embraced by the graceful sweep of a river. But there is a difference between the town encircled by the Avon and those whose walls are girt by the Severn or the Wear. At Durham and Shrewsbury the river surrounds a piece of rising ground, well fitted for a place of military occupation. Not so at Evesham. Greenhill, the site of the famous battle, forms, it is true, a small elevation, but it lies across the neck which unites the peninsula with the rest of the mainland, and is from the position of its slopes rather a menace than a defence from a military point of view to the little town which lies at its foot. But the houses themselves which make up the burgh stand on a nearly flat plain, once, no doubt, a meadow like many others amongst which the Avon pursues its tranquil course. This difference in position is reflected in the history of the three places. Shrewsbury was from the beginning a primarily military locality; Durham, though it owes its origin to Churchmen, became in later years almost as famous as the stronghold of that border chieftain, the Prince Bishop, but Evesham is purely monastic. It is true that the name of the town is linked in popular estimation with a great battle, perhaps even more than with the monastery which was its chief pride and source of distinction, but that is solely due to the accident by which a great military captain allowed himself to be entrapped in a spot singularly unfitted for warlike operations. At the time when Evesham first is seen through the mists of legendary history, the peninsula on which the town stands seems to have formed a part—probably only an outlying part—of the great midland forest of Arden, which covered nearly the whole of what we now know as Warwickshire. It was in a glade of this forest, so legend relates, that Eoves, a swineherd of Bishop Ecgwin, was accustomed to feed his swine. The prelate in question occupied the see of Worcester during the eighth century, and doubtless had extensive rights over the forest which covered so much of his diocese. On a certain day, on the spot where the abbey afterwards stood, Eoves was favoured with an apparition of the Blessed Virgin with attendant angels. His master hearing the story, and having prepared himself by prayer and fasting, repaired to the same spot, saw the same vision, and decided at once to consecrate the scene by the erection of an abbey. Such, according to legend, is the origin of this once great and famous house, of which the Bishop himself, having resigned his see, became the first abbot. The name of the humble swineherd is embalmed in that of the place, Evesham being properly and originally Eoves holme.

It is from the charter of the abbey, dated 714, that we learn these facts as to its foundation. Of its early history little or nothing is known; indeed, it seems to have been in the happy position of having no history, for all that the monastic records give us is a list of the eighteen abbots who ruled over the community during the first two hundred years of its existence, with the satisfactory statement concerning them: "All the possessions acquired by the blessed Ecguin they faithfully retained during many years, even as he left them." But this time of peace was not to last long. The abbey was successively usurped by secular priests and even by laymen, and constant disputes raged for its possession until St. Dunstan appears as the champion of the Benedictines, in whose hands the abbey and its possessions seem to have been finally placed in 1014, one Aelfweard, formerly a monk of Ramsey, then occupying the position of abbot. In spite of the troublous times through which it had passed, the possessions of the abbey do not seem to have seriously suffered, for in Domesday Book it stands as the owner of 220 hides, which, taking the maximum estimate of value of that doubtful and probably variable measure, would amount to 22,000 acres according to our present computation. The original church of the abbey, built in 701, fell down during the abbacy of Osward, in the tenth century, and was rebuilt in the time of Edward the Confessor. It was consecrated by Leofwine, Bishop of Lichfield, acting no doubt for the Bishop of Worcester, in 1054, the then abbot being named Mannie. After the Conquest, Walter, the first Norman abbot, who occupied that position by grace of the Conqueror, who was everywhere replacing Saxon by Norman priests, dissatisfied with the Saxon edifice, determined to erect a building in the massive and stately style of architecture beloved by his countrymen, which should be worthy, in his estimation, of the ancient foundation. For this purpose he utilised the store of silver accumulated by his predecessor, and made collections throughout the country. But the task was more than he could complete, and at his death all that was finished was the crypt, the choir, and a part of the central tower. The transepts, with the rest of the tower and a small portion of the nave, were built by Abbot Reginald forty years later, and the nave completed in 1161 by Abbot Adam. The central tower, though so comparatively recently erected, collapsed in 1215, seriously damaging the choir, and the ruined portion was afterwards repaired by

De Marleberg. An adverse fate seems to have waited upon these towers, for in 1261 the bell-tower was struck by lightning, and, though immediately repaired, it in its turn collapsed in 1278. In 1295 the erection of a chapter-house, not the first building of this class connected with the abbey, of course, was commenced. The entrance doorway of this building, now sadly mutilated, is still to be seen from the meadows which stand between the bell-tower and the river, and the decorated side which faces the visitor looked into the eastern aisle of the cloister, over which was a library built, like the chapter-house itself, by Henry Lathom, a monk of the abbey.

The only further addition of any importance which was subsequently made to the stately group of buildings which the abbey possessed was the bell-tower, Evesham's chief glory to this day, and the subject of the plate inserted in this issue. This seems to have been commenced by the last Abbot Lichfield, somewhere about the year 1533. It closely abutted upon the north transept of the church, a fact which accounts for some deviations from the architecture of the remainder presented by the south side of the tower. Thus we find the abbey complete at the time of the Dissolution of the religious houses, and, judging by what we are told of it, the buildings of which it consisted must have been worthy to rank with any of the fair relics of the Middle Ages which a more kindly fate and less ruthless owners have handed down to the present day. Grose says that at this time "we have every reason to conclude that out of Oxford and Cambridge there was not to be found so great an assemblage of religious buildings in the kingdom." Their splendour made an impression even upon the mind of Thomas Cromwell, and we can imagine what they must have been to have produced an effect upon so hardened a destroyer of ancient landmarks. He used his influence with Henry VIII. in order that they might be retained for educational purposes, and, had he been successful, the Avon might now have possessed a university, the rival of those on the banks of the Isis or the Cam. But Henry was obdurate, and the buildings, with at least some of its possessions, such as the Grange at Abbot's Salford, were granted to Sir Philip Hoby or Hobby, who at once proceeded to their demolition. The magnificent fabric was turned into a quarry, its walls were rapidly pulled down, and its stones are now to be met with in many of the older houses of the ancient town. Of all its former glories, the bell-tower, the entrance arch to the chapter-house, and the almonry alone remain to tell the tale of its splendour and its fall to future generations. As in most towns of purely monastic foundation, Evesham, besides its minster, possessed secular churches for the use of the townsmen, whose houses clustered around the walls of the edifice from whose necessities they had sprung. Sometimes, as at Leominster, this secular church lay side by side with the monastic edifice and formed a common building with it. At other times, as at Sherborne, the secular church was attached to the west end of the regular and communicated with it by means of a doorway. The state of affairs was different at Evesham. Here two parish churches stand side by side close to one another, and under the shadow of the monastic buildings whilst they still existed. Of these, the church of St. Lawrence seems to have been erected in the thirteenth century, having been consecrated in 1295 by the Bishop of St. Asaph, during the abbacy of John de Brokehampton. The other church, that of All Saints, belongs to the same date, for the Institutes of Abbot Randulf inform us that in 1223 the monastery supplied an allowance of food to the chaplain who was responsible for its services. Both were in use at the time of the Dissolution, as now, for Leland, who visited the town shortly after the fall of the abbey, states that "there be within the precincts of the abbey of Eovesham two parish churches, wither the people of the towne resort."

Thus far we have traced the history of the abbey and its appurtenances alone, for, after all, the history of the town is bound up with that of its monastic foundation; but the account would be incomplete without some notice of the events which give it a place in history as the scene of a combat fraught with the first importance amongst the internecine struggles of this realm. For here it was that Simon de Montfort made his last stand and ended his life, an event which it is now proposed to commemorate by the erection of an equestrian effigy of that time-honoured warrior.

This is not the place to deal with the history of the Barons' war, so let it suffice to say that at the time when Evesham was to become a place of importance in connection with the struggle, Edward, afterwards the first king of that name, having escaped from Simon de Montfort, had succeeded in confining the latter to the Welsh side of the river Severn. De Montfort's son marched to the relief of his father, a movement which obliged Edward to abandon the control of the river and turn upon his new adversary. This caused him only a short absence, for the younger De Montfort was soon defeated and his forces driven to take shelter within the walls of Kenilworth Castle. But the absence of Edward had been long enough to permit the Earl to cross the river near Worcester and reach Evesham by a forced march. His son, as soon as Edward had

withdrawn his forces from the neighbourhood of Kenilworth, started out on his way to Evesham in order to reinforce the feeble army with his father. But they were never to see one another again. The son had advanced as far upon his march as Alcester, a little town ten miles from Evesham, and was expecting to join hands with his father on the morrow, when, during the night, Edward cut in between the two forces and confronted the Earl on the rising ground of Greenhill, which, as already mentioned, lies across the neck of land at the loop of the river. De Montfort at first thought that the troops were the expected reinforcements from his son, but, soon correcting his error, he told those who surrounded him how hopeless was their task. "Let us commend our souls to God, for our bodies are the foe's."

The body of the Earl is said to have been buried before the high altar of the abbey, and so great was his reputation for piety, as indeed may be gathered from the above quotation, that he was actually venerated as a saint, a practice strictly forbidden by the Dictum de Kenilworth shortly afterwards. On the little hill of which we have spoken stands an obelisk to mark the site of the conflict, and near it is a spring, still known as the Battle Well, by the side of which the stout Earl is said to have made his last stand.

There is thus much historical interest attaching to this little town, and, though shorn of so many of its past architectural glories, it is still not without many interesting and picturesque objects to reward the visitor. Besides those already enumerated, there is a fine though much restored Norman gateway originally belonging to the abbey. Bridge Street, which leads down from the market-place to the river, is as curious and pretty a street as anyone need wish to see, and there is some really fine iron-work connected with some of the later houses.

The time to visit Evesham is in the spring, when the plum-blossom is out. And he who would see it to the best advantage should cross the river and make his way along the Broadway Road for a couple of miles until he has reached the top of a little hill, standing up amongst the market gardens which bring such prosperity to the fertile Vale of Evesham. Looking south, he will see the dark escarpment of the Cotswolds fringing the plain at their foot, and, turning to face the north, he may for the moment imagine that Evesham and the country around are lying under wreaths of snow; for the flower-laden orchards surround the town and the river which encircles it. Standing up amongst them he will see the fine old bell-tower and the spires of its two attendant churches, the relics of the ecclesiastical glories of Evesham in Catholic days.

THE GREAT MOSQUE OF THE OMEIYADES, DAMASCUS: BY R. PHENÈ SPIERS. PART THREE. CONCLUDED.

MUKADDASI'S description is so clear that it does not seem to be necessary to add to it, except to refer to the remains of the mosaic decoration, which we shall do later on. There is, however, one point to which attention might here be directed. In the earlier mosques of Amrou or Amr, at Cairo, of Kairouan, in Barbary, and in the mosque of Cordova, the arcades which divide the aisles run in the direction of Mecca, converging towards the mihrab, which is their altar. In the mosque of Ibn Touloun (A.D. 897), however, they run the other way. This, apparently, was necessitated in order to resist the thrust of the much heavier construction in brick. In the mosques above quoted the supports are marble columns, and the thrust of the arcades they carried is met in another way by having wooden ties above the capital. With brick construction a deep buttress would have been required on the court front, which would have interfered with the lighting of the mosque. By carrying the arcades at Damascus east and west, their thrust was counteracted by the buildings on the east and west sides.

In the month of May, 1069, in consequence of a fight in the town between two of the sects, the



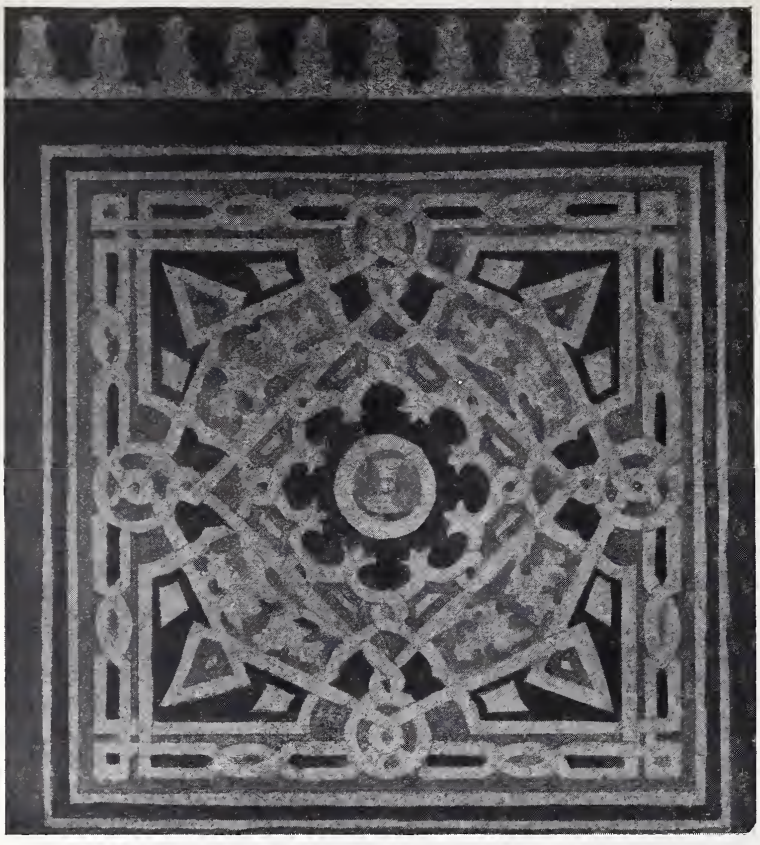
Phot. Prof. van Berchem.

20. VIEW FROM WEST END LOOKING EAST THROUGH NAVE.



Photo by Hâkim.

21. NORTH SIDE OF SOUTH-WEST PIER OF TRANSEPT, WITH INSCRIPTION TABLET AND BYZANTINE IMPOST SLAB.

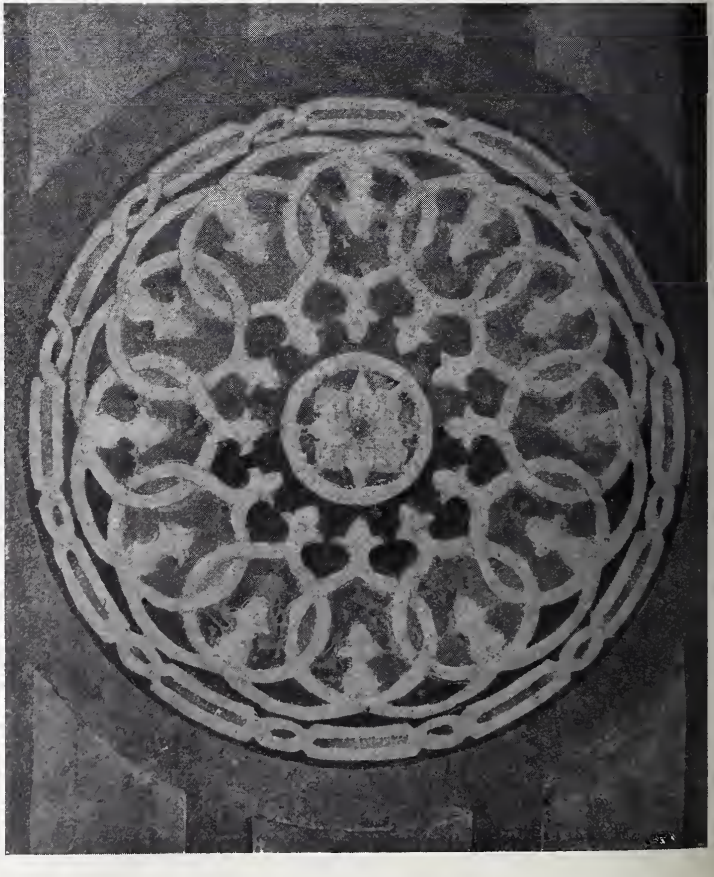


22. MARBLE INLAY ON SOUTH-EAST PIER OF TRANSEPT: FROM A DRAWING BY R. PHENÈ SPIERS.

was not much remaining. When later on he comes to the decoration of the four great piers, which we know from the above inscription was carried out in 1082, he adopts the present tense as if he were describing what he actually saw, and that gives a special value to this portion of his account. Unfortunately, he does not discriminate always between piers, pilasters, pillars, and columns, so that it is difficult to know to what features he is referring. However, he says, fifty-four are pillars that stand alone, and, as there are only forty columns in the two central arcades, fourteen (or seven on each side) of the piers of the north wall may then have been columns. Possibly, on account of the thrust of the great arch of the north transept (see fig. 5), the two supports of the arcades on each side were piers. Of the piers and columns of the great court he says: "*The number of its columns is forty-seven, of which fourteen are pilasters of gypsum and the*

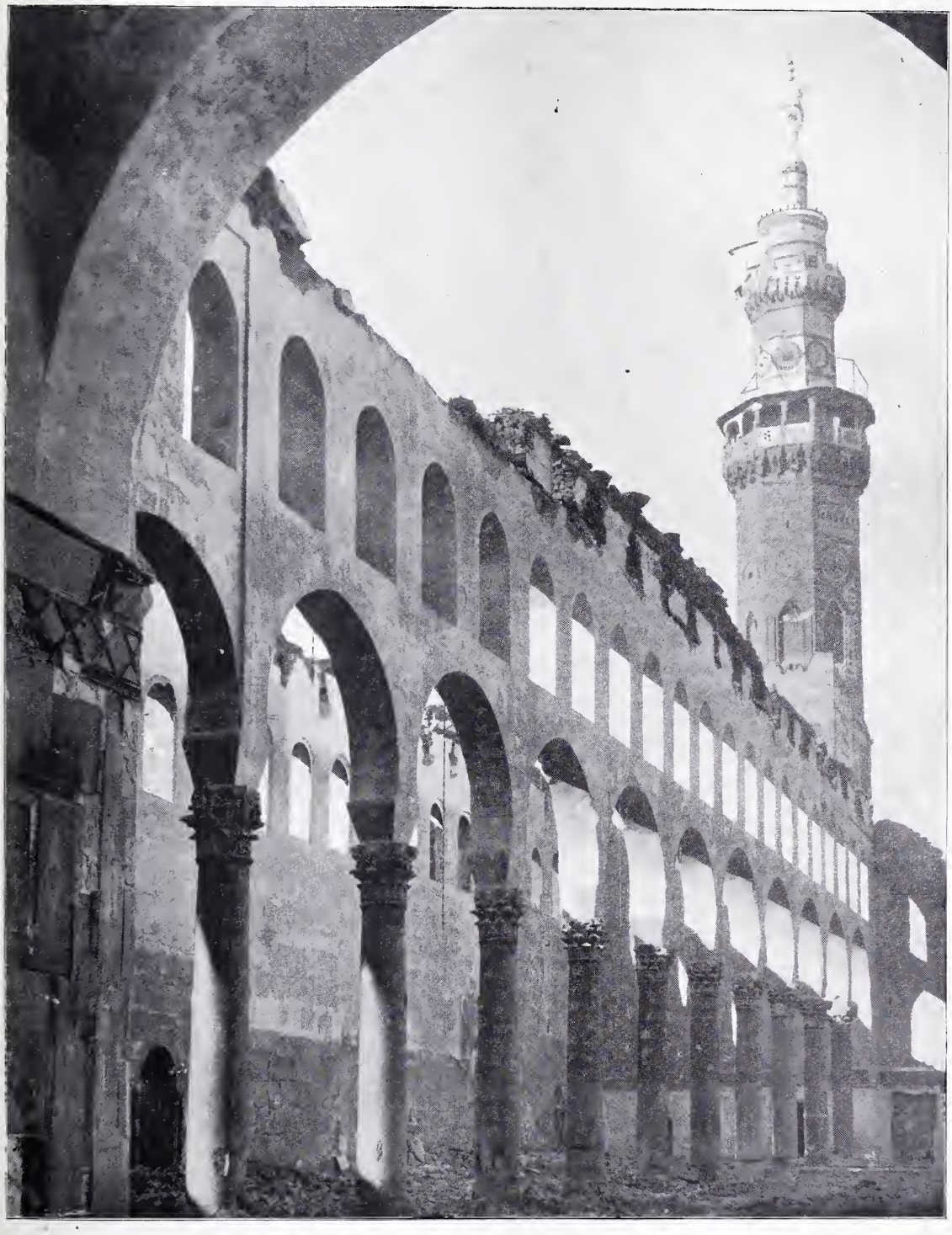
Fatimites and the Shiahs, one of the houses near the mosque was set fire to; the fire spread to the mosque, and destroyed most of its treasures.

Its restoration commenced shortly afterwards, and a Cufic inscription on one of the piers of the transept, translated by Mr. H. C. Kay, states that the cost of the construction of the Maksûrah (the south transept) and the decoration of the walls was defrayed by Abu Nast Ahmed Ibn Al Fadh in 1082 A.D. The next description from which we propose to quote is that of the Spanish Arab, Ibn Jubair, who visited Damascus in 1184. Curiously enough, he does not refer to the fire of 1069. He commences with the traditional history of the building of the mosque, and quotes the cost of its erection, which he puts at 11,200,000 dinars (above five and a half millions sterling). Of its decoration with mosaic he speaks in the past tense,* as if there



23. MARBLE INLAY PANEL ON SOUTH-WEST PIER OF TRANSEPT: FROM A DRAWING BY PROF. BRUNE.

* Dimashki, 1300 A.D., says, however: "The walls of the mosque are faced with marble after the most exquisite manner ever seen, and above are mosaics in coloured glass, and gold and silver," so that a great deal more may have existed in his day than now.



24. THE SOUTH-WEST ARCADE AFTER THE FIRE. THE ONLY ARCADE LEFT STANDING.

remainder are free standing;" by "pilaster" he means *piers*, and by "the remainder" he means free standing columns; and this is in accord with what exists, except that fourteen of the columns have been encased, some within the present century (Porter). Nearly all of these piers are now coated with stucco, and rich arabesque designs on them (see fig. 16). The most valuable portion of Ibn Jubair's account is that which refers to the central dome and to the ceilings of the north and south transepts. Mukaddasi speaks of one dome only which was probably of stone covered with lead, and decorated internally with mosaic, which was, we contend, the principal object of its erection. Externally it was probably of no great height, as no reference is made to it. Ibn Jubair, however, in 1184, descants on the immense height of the great dome which "broods over the void." He describes also how that it consisted of an *external* and *internal* dome, and was raised externally on a drum,* which we know was not an early Byzantine characteristic.

From this it may be assumed that Al Walid's dome succumbed in the fire of 1069, and the following is the description given by Ibn Jubair of that which succeeded it, probably built between 1069 and 1082, because they would scarcely commence the decoration of the Maksurah, already referred to (south transept), until the roofs were terminated.

"*A central nave is below it* [viz. the transept] *going from the mihrab* [the Mecca niche] *to the court; and over this nave* [as seen from the interior] *are three domes—namely, the dome which is close to the mosque wall towards the court, the dome which is over and adjacent to the mihrab, and the dome which is below* [forming the inner or lower cupola of], *the Kubbab-ar-Rasas* [the dome of lead] *rising between the other two.*

Later on he describes his visit to the interior of these two domes. "*He went up by a ladder to the western colonnade that goes round the court, and walked on the flat roof.*" This shows us that in the restoration after the fire of 1069 the roofs were sufficiently low-pitched to walk across.* "*The roof*," he continues, "*is covered with large sheets of lead, the length of each sheet being four spans, and the width three spans* [span = nine inches]." "*After passing on the flat roof, we came to the dome, and mounted into it by a ladder placed there; and doing so it almost happened we had been seized with dizziness: we went into the round gangway* [this was round the outside of the lead dome], *which is of lead, and its width but of six spans, so that we could not stand there, fearing to fall over. Then we hastened on to the entrance into the interior of the dome, passing through one of the grated windows which open to the leadwork; and before us was a wondrous sight. We passed over the planking of great wood beams which go all round the inner and smaller dome, which is inside the outer leaden dome as aforesaid, and has one or two arched windows through which you look down into the mosque below. From here the men who are in the mosque look like small children The dome is round like a sphere, and its structure is made of planks strengthened with stout ribs of wood, bound with bands of iron. The ribs curve over the dome and meet at the summit in a round circle of wood. The inner dome, which is that seen from the interior of the mosque, is inlaid with wooden panels. They are all gilt in the most beautiful manner, and ornamented with colour and carving.*



25. VIEW OF TRANSEPT AFTER THE FIRE, LOOKING SOUTH. *Phot. Prof. van Berchem.*

* The drum was introduced under the dome in the ninth century in order to obtain better light through windows pierced in it.

* According to the traces of the height of the original roof, on the east wall of nave, there were three low-pitched roofs: these were replaced after the fire of 1400 with three high-pitched roofs, as already described, our reason for the date being given further on.

The great leaden dome covers this leaden dome that has just been described. It also is strengthened by wooden ribs bound with iron bands. The number of these ribs is forty-eight, and between each rib is a space of four spans; the ribs converge above, and unite in a centre piece of wood. The great double dome rests on a circular base, built of mighty blocks, above which rise short and thick pilasters built up of large stones of a very hard kind, and between every two pilasters is pierced a window. Thus the windows extend all round the circle under the dome. Of the wonders of the place it is that we saw no spiders in the framework of the domes, and they say there are none here at all.*"

The domes over the north and south transept were in timber only, and under the roof of the two transepts.

We have now to consider what other restorations were carried out after the fire of 1069. Sir Charles Wilson, who measured the mosque in 1865, noted the fact that in the eastern half of the building several columns of smaller size had been used, and that in some cases they stood on fragments of the original columns: "a shaft 6 ft. in circumference stands on the old shaft, which is 7 ft. 1½ in. in circumference, and broken off about 2 ft. above its base." Again: "In the eastern half there is a variety of capitals; two at the S.E. corner are Ionic, and many of the Corinthian capitals which have been taken from ancient buildings are too small for the columns on which they stand" (see fig. 17). The fact is, that in the latter half of the eleventh century there was no longer that wealth of ancient Roman remains in the city of which the Khalif Al Walid was able to avail himself in the commencement of the eighth century; hence columns of smaller size and a variety of capitals. The destruction of the roof of the eastern half apparently calcined the stonework of the transept, so that it became necessary to protect it externally with stucco, and on this stucco they painted decorations of towns in imitation of the designs on the mosaic or the transept wall. A portion of this still exists between the roofs of the centre and south aisle, but has only been exposed to view since the destruction of the high-pitched roof by the fire of 1893.*

In 1400 the town was besieged and taken by Timurlang, or Tamerlane, and the mosque was set on fire and burnt. There do not seem to have been any accounts written by the Arab geographers since, and therefore we have to read the subsequent history of the mosque from what existed prior to the great fire of 1893. The internal and external dome over the centre of transept, and the timber cupolas over the north and south transepts, disappeared, and were replaced by a single dome on a drum, all built in stone, and flat ceilings on immense beams, as shown in sections, cover the transepts (fig. 4).

The roofs before 1400 were what Ibn Jubair calls flat roofs; the traces of the original gable ends on the east wall of nave show, however, that they were low-pitched roofs, similar to that of the transept, though possibly of even lower pitch. These were entirely destroyed and replaced by the high-pitched roofs already described (see general view after fire of 1893, fig. 19). Otherwise the main structure does not seem to have materially suffered; the tomb of St. John, between the third and fourth pillars of the earlier aisles,

* The roof was built of chestnut, with which, according to Sir Charles Wilson, spiders do not agree.



26. VIEW OF TRANSEPT, LOOKING NORTH. *Phot. Prof. van Berchem.*

* This is shown on fig. 18 in a patch above the respond of south-east arcade, but it is less clear in the print than in the original photograph.



Phot. by Hákim.

28. VIEW FROM NORTH MINARET, SHOWING S.W. MINARET AND WEST END OF MOSQUE.

was probably destroyed, as also the capitals of the two columns on each side above it, and instead of employing again ancient capitals the new ones show the stalactite design (fig. 15) which characterises all Mohammedan architecture. The tomb shown in the same illustration is of later date, and may in the seventeenth century have replaced the tomb restored after 1400. That which is, however, the most remarkable is the utter destruction of both arcades on the east side, after the fire of 1893, and of the north arcade on the west side. None of the four seem to have suffered much in 1400, and those in the eastern half only were damaged in 1069. This greater destruction may be due to two causes: first, the enormous amount of timber in the high-pitched roofs; and, second, the fact that, in order to conceal the much-damaged tessellated pavement of the church, nearly the whole place was covered with splendid carpets. When one of these got worn out or looked shabby some devout Moslem presented another, which was placed on the top of it. There must have been an accumulation, therefore, of combustible material, which, when the smoking embers of the roof fell on it, must have seriously added to the total destruction. At some unknown period the roofs of the two transepts were raised, masking the windows on the drum of the dome, as rebuilt after 1400: this change may have been made at the end of last century, and it was a great disfigurement. It is shown on fig. 5. The inscription on the south-west piece of the transept (fig. 21), which Mr. H. C. Kay deciphered, and to which reference has already been made, informs us that the marble decoration of the Maksurah was executed in 1082. It does not, however, follow that because the inscription has remained intact the marble decoration has also, and the style of the work on the piers and on the south wall on either side of the mihrab (see fig. 14) is of a later period. The mimbar, or pulpit, shown in the same illustration is fifteenth-century work, and, owing to its similarity to those in Cairo, may possibly have been executed by the Sultan Kaitbey, who built the south-west minaret. The principal mihrab, or Mecca niche, would seem to have been of earlier date. Its design is similar to that of the Kalaoun Mosque at Cairo (1287), and the Corinthian shafts on each side are similar to those of the mihrab in the mosque of Sultan Hassan (1361). These shafts have been destroyed in the fire of 1893. The recess of this niche, curiously enough, is sunk in the left-hand or western doorway of the Roman temple front in fig. 1. It is decorated with tier above tier of small arcades of marble (see fig. 14) with inlays of mother-of-pearl and mosaic, and the lower range is so Byzantine in style as to suggest its having been the original mihrab of Al Walid, restored only after the fires of 1069 and 1400.

The original marble panelling, we are told by Mukaddasi, rose to twice the height of a man, but the actual remains are 20 ft. high round the piers, and 25 ft. on the south wall. The frieze above the simulated shaft, as seen in illustration (fig. 14), is of pure arabesque design, and the setting of the



27. VIEW THROUGH SOUTH TRANSEPT AND WEST AISLE. *Phot. Prof. van Berchem.*

various coloured marbles as described by Mukaddasi, where "*the veining in each follows from that of its neighbour*," such as is found at Sta. Sophia at Constantinople and at St. Vitale at Ravenna, has not been reproduced in the restoration after the fire of 1400. The south wall in the eastern and western portions of the mosque was panelled with marble to a height of about 15 ft., but of very simple design, but above that, as well as throughout the mosque, except in the north transept, all the walls are covered with plaster.

Fig. 22 is the decoration of the south side of eastern pier of transept. Fig. 23, from a drawing by Professor Brune, is, we think, on the western pier. But the most interesting example of the effect of the several fires is seen in fig. 21, taken from a photograph by Hâkim, lent by Professor Van Berchem. The band leaning slightly forward, which forms the impost of the great arches of transept, is decorated with a flat incised ornament of the style of the period of the first mosque, erected at the beginning of the eighth century, and is pure Byzantine work; but whether it is the original marble slab or a plaster cast taken from the same, and fixed there on the decoration of the mosque after the fire of 1069, it is difficult to say. In the exposed position it occupies it is scarcely possible that the *marble* would last through three fires, but *plaster* is not much damaged by fire: it is discoloured sometimes, sometimes it is bleached. This was shown in the illustrations published in this journal in 1897 of the plaster statues in the vestibule of the Tuileries, and the plaster decorations of the Hôtel de Ville, which remained intact, whilst all the marble statues and the stone decorations were completely calcined by the fire.

Of the four arcades which divide the eastern and western aisles only one—the south-western—escaped destruction (fig. 24). The broken columns of the other three were utilised, as we are informed by Dr. Masterman, to mend the roads with in the vicinity of Damascus. In the same illustration another characteristic of Syrian buildings will be noticed in the horseshoe form of the lower part of the arches. This in Syrian work is owing probably to the custom of covering with stucco the lower part of the arch. Originally the upper projecting bed of the dosseret would be utilised to carry the centring for the arches; on their completion the curve is brought out to the edge of the dosseret, and is the



29. THE TREASURY AND NORTH-WEST ANGLE OF GREAT COURT.

Phot. Pal. Exp. Fund.

origin of the horseshoe form. Figs. 25 and 26 are views of the transept after the fire, and looking north and south; a comparison of the latter with fig. 3 (the reproduction of the water-colour made in 1866) shows the further destruction of the original mosaic decoration. The same illustration shows the Kamariya, or painted stucco windows, now deprived of their richly coloured glass.

Fig. 27 shows that all the marble inlay panels which decorated the lower portion of the piers (figs. 22 and 23) is destroyed. We are informed by Dr. Masterman that the whole of the marble panelling has since been taken down and stored; but whether it will be possible to utilise it again remains to be seen. The destruction of the mosque by the fire is shown again in fig. 28, and round the platform at base of minaret will be seen the battlements which may have been copied from the early ones of Khalif Al Walid. Mr. Dickie reports that they are probably of the same date as the octagonal portion of minaret—viz. 1483.

The last illustration (fig. 29), taken with fig. 16, gives an admirable representation of the rich decoration of the piers of the arcade round the great court; some of these piers have encased what were previously columns as already described —some within the present century.

In the foreground of fig. 29 will be noticed a structure built upon eight columns, which is known as the Treasury (Bait al Mâl). The columns are partially buried, as the pavement of the court is raised some 3 ft. 6 in. above the old Roman platform. Both columns and architecture belong to the Roman period, so that it is possible we have here the enclosure of a sacred well within the Roman peribolos, which the Muslims have utilised to carry a chamber containing perhaps the records of the mosque. Ali of Herat, who wrote in 1173, states that in his day it was pointed out as being the tomb of Ayîshah, the Prophet's favourite wife.

Fig. 20 is a valuable record of the interior taken by Professor Van Berchem before the fire, and here also the old roof is well seen.

It remains now only to say a few words about the restoration of the mosque, for information respecting which I am indebted to Dr. Edwin Freshfield, who visited the mosque just before the visit of the German Emperor. Dr. Freshfield writes: "The natural condition of the mosque is this. The whole of the eastern limit, together with the crossings, are one workshop bounded off from the western limit. Apparently the architect has begun his restoration at the eastern end. The whole of this part has been roofed up to the transept, and they are now engaged putting up a dome in the preparation for use in the crossing. The eastern limit is pretty well forward; the pillars are all replaced by white limestone shafts with Corinthian or Composite capitals, a part is floored, but as you come to the crossing it is still being worked at. The last bays of the eastern limit at the crossing itself are full of scaffolding, and there is still a good quantity of the old marble ornament and the mosaic upon the walls, particularly the north wall of the transept—I suppose all to come down and be destroyed. The western limit is open to the air, but practically untouched." Towards the end of a second letter Dr. Freshfield remarks: "The poor old mosque won't know itself when it is finished"—a paragraph which suggests that the great mosque built by the Khalif Al Walid practically exists no longer.

FOUNTAINS: BY F. HAMILTON JACKSON, R.B.A.

WHAT fascinating visions the very word "fountain" suggests to the imagination, which forthwith unrolls before the inner eye in long sequence a chain of delightful memories! Visions of sparkling water and lucent marble, perhaps, as at Granada, seen through slender columns against a background of intricately interwoven design in tiles or plaster, where the water, after escaping from the jets, flows with gentle lapse along conduits of marble between beds of flowers, grass, and evergreen shrubs; or as in the grandiose later Renaissance fountains, where tritons wind their conches with swelling cheeks, and nymph and naiad enring the chariot of Neptune drawn by strange sea-beasts; or, again, where gods or goddesses attitudinise with fluttering draperies above the place where the water spouts forth in ceaseless flood with a noise as of a cascade; or where the simple basin without ornament, moss-grown and water-stained, overflows with noiseless trickle beneath the shade of the ilex trees—basins of quaint shapes and unfamiliar material and appearance, supported by single figures or groups, designs so informal as to be almost licentious, or so purely architectural as to be a trifle frigid; stone cut so sharply and daringly as to look as if modelled in some ductile material, springing aloft with rushing curves and towering high into the heavens, or delicately carved and modestly shrinking from observation within its niche—broadly spreading surfaces of lovely marbles chequered with shadow from overhanging trees or elaborate pieces of interwoven metal work standing boldly out in the market-place. All these and many more pass before the mind in

endless panorama, while one almost seems to hear the jingle of the muleteer's bells as his animals shake their heads and plunge their noses in the cool water with which man and beast wash the dust from their parched throats ; or the chatter of the women as they linger, bright spots of colour with kerchief and apron, and the tinkle of the water as the water-pots fill ; while pigeons flutter and splash in the upper basin, or circle round on wide-spread pinions, waiting till the fountain is again left solitary, when, descending, they strut and coo among the flowers placed where the moisture which floats in the air from the ever-falling drops may refresh their drooping leaves and pot-bound roots. And then memory recalls quite other fountains gurgling forth beneath grey arches amid quiet fields, to which the devious, well-trodden path leads from the little hamlet near, while above the poplars shiver in the breeze with tremulous and silvering leaves, or such as one sees many of in our own land with even less architectural pretension, where a few stones leant together and, overgrown with moss, form a shelter for the basin which ever fills from its hidden source and ever overflows. From amongst these bewildering mazes of recollections I desire to select a few for description and illustration, grouping them as far as may be with reference rather to their design than to their locality and surroundings, and, for the purposes of this magazine, naturally choosing such as are of architectural rather than merely of picturesque interest.

The first and most distinctive difference which confronts one in design is that which is caused by position. The fountain which is affixed to a wall is necessarily viewed by the designer from a quite



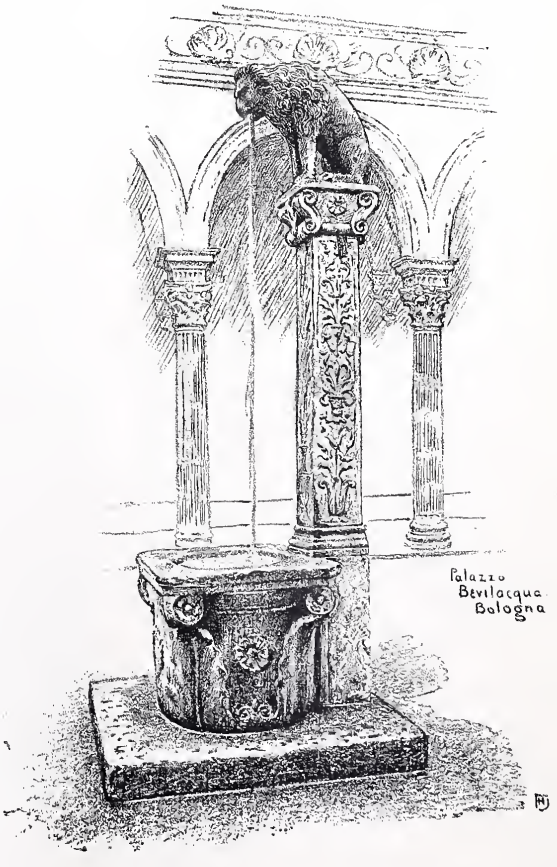
FOUNTAIN AT BASLE : DRAWN BY F. HAMILTON JACKSON, R.B.A.


Piazza Nuova.
Brescia.

different standpoint—from one which is detached, and indeed requires to be viewed from many standpoints. The wall-fountain may be compared to the bas-relief, and is generally most successful in treatment when an architectural framing bears a considerable proportion to the freer parts of the design, which in that case appears to be an integral part of the wall, as it should be. The opposite treatment invariably suggests something accidentally placed against the wall surface which may be detached and carried away, as if the fountain were furniture in fact, which nothing which requires the provision of water-pipes to fulfil its purpose can be. This requirement satisfied, however, the treatment admits of the greatest variety, either in combination with architectural features, like that given from Lucerne, where the fountain and its surroundings combine to form a simple but attractive whole, or, at the other end of the scale, like the great fountains in Rome and many other foreign cities, where within and in front of the architectural framing a population of gods and goddesses pose with various gestures and on different levels, forming compositions which offend the eye of the modern purist, but which are generally exceedingly effective when seen with their proper adjunct of gushing water, and are undoubtedly the work of craftsmen who had so entirely vanquished the difficulties of their craft as to find pleasure and triumph in crossing the boundaries within which modern criticism is of opinion the carver's efforts should be concentrated and confined.

These fountains were probably imitated from the remains which still existed in the sixteenth century of the Roman "Castella," the reservoirs and distributing heads of the aqueducts, which were frequently decorated on their outward face with architectural compositions and sculpture. The fragment known as the "Trophies of Marius" was one of these, and the parentage of the fountains of Pius VI., so common in Rome, becomes evident on looking at it. The ancient Romans had many kinds of fountains. Those with upward jets called "salientes," often threw their waters from large flat basins cut from a single piece of stone such as porphyry, granite, breccia, alabaster, or marble, which were sometimes as much as 30 ft. in diameter! In contradistinction to these there is in the Capitoline Museum a small one of a curious kind in the shape of a tripod, up the centre of which the jet passes, while the water flows away through the hollow legs. The "pigna," the pine-cone of brass in the Vatican gardens, was part of a great fountain in Agrippa's artificial lake in the Campus Martius, having been set up in the gardens of St. Peter's by Pope Symmachus about 1,400 years ago.

Among the Greeks the public fountain was the only source of water supply, except for rain-water cisterns, and these were generally springs covered over to keep them cool and clean, which covering naturally took the form of a temple, decorated


Palazzo
Bevilacqua
Bologna

with columns and statues. The grotto of Egeria, near Rome, was a Roman example of the same custom, the natural cave being converted into a sort of temple. The fountains of Athens were celebrated, and at Corinth also were many. The fountain of Peirene there was adorned with covered cisterns of white marble, like grottoes, out of which the water flowed into the open air, and with a statue of Apollo; while upon the wall of enclosure was painted the slaughter of the suitors by Ulysses, forming a most elaborately decorated composition. At Corinth also were other fountains in which the water flowed from parts of animals—one with a statue of Bellerophon and Pegasus, with the water flowing from the horse's hoofs, and another with a bronze statue of Poseidon with a dolphin at his feet, from whose mouth the water flowed. This *motif* was imitated at Pompeii and Herculaneum, where there were many statues of boys, tritons, nereids, and satyrs, which were at once the means of decorating the fountain and distributing the water.

Detached fountains may be divided into three classes for convenience—the bowl type, in which one or more basins with their supports form the most distinctive feature of the design; the spire type, in which the design towers aloft with niches and statues terminating in a pinnacle; and the reservoir type, in which the large widely-spreading tank containing the water is the principal feature. Of course this division is of the roughest and most arbitrary kind, for the proportion which is borne by one or other detail is constantly varying, and their combinations are so various that it is often difficult to say to which class a given example belongs. The "Schöne Brunnen" in the Weinmarkt at Lucerne, made by Conrad Lux in 1481, is a case in point, in which the spire type is pronounced, while at the same time the tank which receives the water is almost large enough to justify its inclusion in the third class; and another instance is the celebrated Pisano fountain at Perugia, in which the upper portion consists of a bronze tazza borne upon columns, from which rises another column with nymphs around its base and griffins and lions on its summit, while the lower part is so important both by its size and shape and by the sculptured decoration which surrounds it as to force the conclusion that it is the principal element in the design.* Of these clustered bowl fountains, one of the finest examples is to be found at Viterbo, and here one encounters a fresh detail which is very common in Germany, the long gargoyle-like spouts which conduct the water from the central pier across the reservoir, within reach of those who come to the fountain. This fountain, the Fontana Grande, is cruciform in plan. A central pillar spreads to a quatrefoil basin, another pillar and basin crowned by a pinnacle rises from this, jets rise from all, and water falls through lions' mouths on the pinnacle and on the basins' edges. The spouts are supported by little pillars crowned with pinnacles. In Spain one does not see these spouts, but the women each carry a tube with broadened end which they apply to the pipe, from which the water spouts or trickles and thus bring it to their vessels. At Viterbo, in the Piazza Rocca, is also a later fountain of unusual construction, the central basin approached by flights of steps in four directions, between which are series of tanks and also by the side of them, into

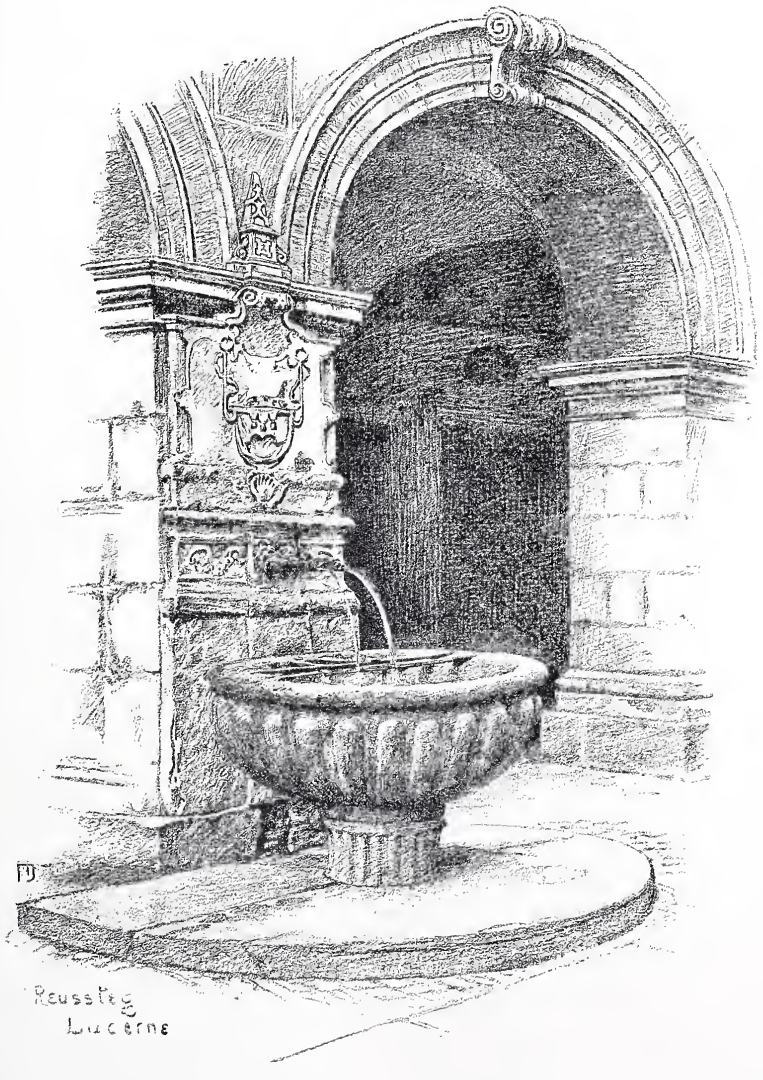
* Nicolò Pisano's work (apart from the general design) was probably confined to the statuettes backed by pilasters which surround the upper tank of porphyry. The reliefs below are the work of his son Giovanni.



FOUNTAIN IN VILLA MEDICI, ROME.

which water descends from the tank above by lions' mouths.

It is in Germany and Switzerland that one encounters the greatest number of fountains, nearly every town, however small, having one of some architectural pretension. For the most part these belong to the two latter classes; the spire form with modifications being very common in the opulent cities, of which one may instance the "Schöne Brunnen" at Nuremberg, the splendid fountain in the main street at Augsburg, and that in the square at Lübeck; while the more modest tank fountain with a central pillar, frequently bearing a small statue, is more usual in the smaller towns and in the less prominent positions in the larger. Examples are given from Lucerne and Basle which may be taken as typical, and which show how pleasant an effect may be obtained by the use of very simple means. Equally simple is the beautiful fountain in the courtyard of the Palazzo Vecchio at Florence an example of the bowl type, where the basin of porphyry, delicately profiled, is supported by a marble column, while above it a baluster support, also of marble, sustains Verrocchio's pretty bronze *amorino* carrying a dolphin (made for Lorenzo de' Medici's villa at Careggi), from whose mouth a little spirt of water rises, the whole standing within a circular marble kerb upon polygonally-planned steps, and forming, with the background of pillars ornamented with designs in "gessoduro" and the arabesqued wall beneath the shadow of the arcade, a delightful and successful decoration. At Nuremberg, in the courtyard of the Rathhaus is a fountain of a somewhat similar kind. The basin is gadrooned, and stands on a small base and two steps. A fluted pillar rises from it, capped with the Tuscan order, and bearing eight dragons set close together, from whose mouths water flows—a little genius with a lance stands on their heads. At Rothenburg, in the market-place, stands a fountain with a large twelve-sided tank, the panels of which are decorated with strap-work. A pillar diapered, not fluted, bears a statuette of St. George and the Dragon. From the centre the water flows to the edge along gutter-pipes. At Ulm are several of the modest type, with figures or coats of arms and supporters at the top of the column; one of these has a St. George fighting the dragon *on foot*. At Berncastel, on the Moselle, is one with St. Michael standing on a globe. Outside the ornamental grille which surrounds the tank are two spouts and handles by means of which the water is drawn; and at Treves is a much finer example of the same type, the wall of which is seven feet high and crested with a railing. The central pier is crowned by a statue of St. Peter, and decorated with figures of virtues and cherubs. These grilles are not so fine as that to the "Augustus Brünnen" at Augsburg, which is a magnificent piece of iron-work with elaborate flowers above each main upright and a running scrollwork cresting.



At Neisse, near Breslau, is a still more curious piece of ironwork. The "Schöne Brunnen" there has been entirely covered over with a great grille, like a huge beehive, ten or twelve feet high, standing upon the kerb of the ancient well, outside of which is a pump-handle, for the good people have altered the mode of obtaining the water. At Brunswick is a fountain which has four basins, one



FOUNTAIN, LUCERNE.

above the other, crowned by a pinnacled open niche with statue, a curious combination of two types. The "Tügend Brunnen" at Nuremberg is another illustration of the same thing. It has three circular plateaux, one above the other, surmounted by a figure of Justice. Below are boys with shields blowing trumpets: below again are the other Virtues. Projecting below them, bracket-like, from the frieze are jets which throw the water up, and from the trumpets and every available point jets of water fall. The tank is octagonal, with pilasters at each angle. At Tübingen is a fountain with an elaborate central square pier and octagonal basin. The long spouts are supported by wrought-iron brackets freely designed within straight lines, and a similar one is to be seen at Lichtenthal, near Baden. The example from the Spalen Vorstadt at Basle has also these wrought-iron brackets.

French fountains are not generally so distinctive in design, though one does not easily forget many excellent ones in Paris and elsewhere; but there is one at Clermont-Ferrand of the sixteenth century, known as the "Fontaine d'Amboise," which may be said to be one of the most beautiful in existence. Around the tank at each angle rise pilastered pinnacles and in the angles of the quatrefoil-shaped basin, with little figures crouching upon the upper ones. The surfaces are covered with most delicate arabesques, and towards the top are panels with pierced traceries which add vivacity with their spots of dark. Here one may refer to the great fountains at Versailles and St. Cloud, which, with that at Wilhelmshöhe, near Cassel, were the largest in existence before the construction of those at the Crystal Palace. In all these the flow of the water has become the principal object, the decorative setting being of minor importance, as must be the case when the individual jets are large and lofty.

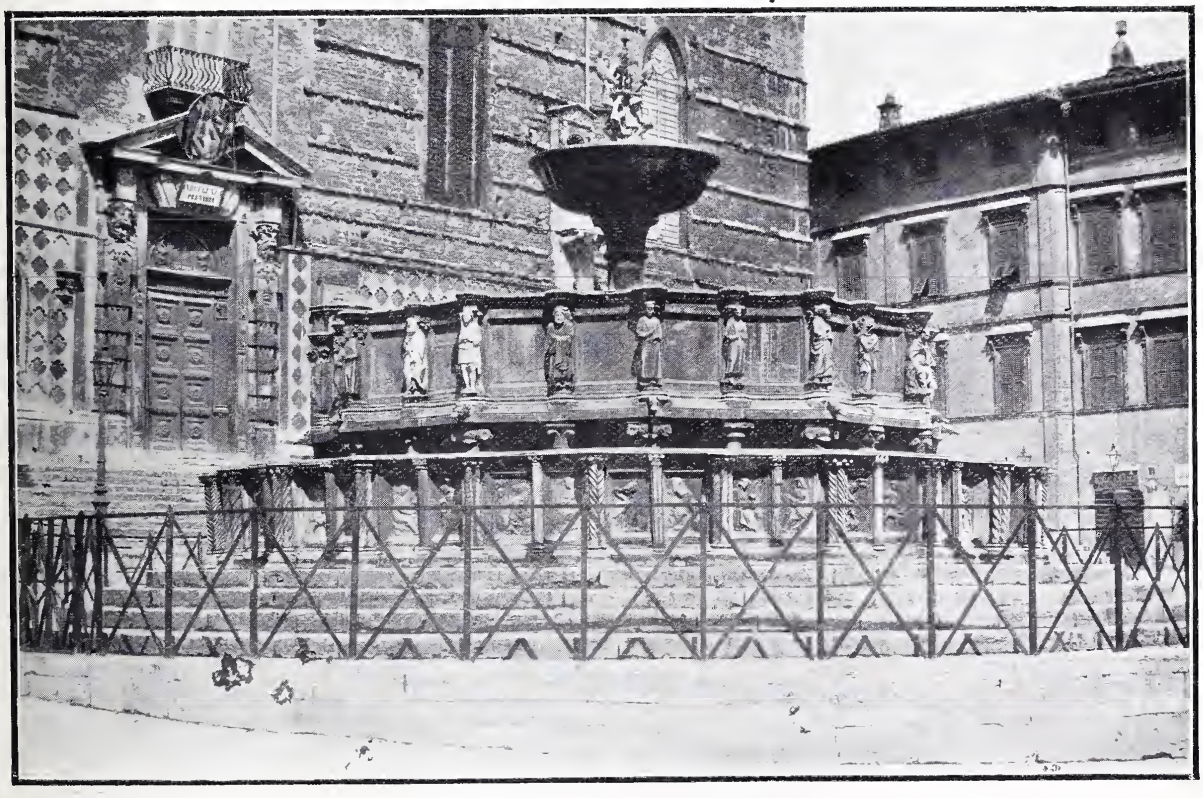
It should be scarcely necessary to assert that in any design for a fountain the effect of the water's rising and falling should be carefully thought out and allowed for, and the mode in which it is arranged for suited to the position which it may occupy. The neglect of such forethought leads to unfortunate results. A fountain which stands in the centre of an open space, for instance, and around which the public can circulate closely should not have small jets throwing the water high as part of its design, for the certain result of such an arrangement will be that with the least wind one side will become impassable by reason of the spray. Such arrangements should be kept for fountains with a considerable space surrounding



LAVABO-CLOISTER, MONREALE.

them, and which therefore cannot be approached closely. The treatment of masses should also be harmonious with the mode of escape arranged for the water, broad cascade-like flows being best accompanied with large mouldings and a certain *bravura* in the treatment of the sculpture, while the slender jet is more fitly supported by delicate carving and involved and pierced designs.

Siena and San Gemignano come to one's memory with other types of fountains—fine structures of red brick, beneath whose cavernous arches the women who are washing linen look as insignificant as worshippers in a church. At the former city, too, is Jacopo della Quercia's "Fonte Gaya," a quite different type, with excellent sculpture around



FOUNTAIN AT PERUGIA.

the three-sided marble parapet, the front of the tank being open, which was so highly esteemed by his contemporaries that it was from it that he took his nickname of "Jacopo della Fonte." It stood in the centre of the great piazza; the longest wall was divided into nine niches, which contained statues of the Madonna and Child and the seven theological Virtues, while the two ends had bas-reliefs of the Creation of Adam and the Expulsion from Paradise. Below, from the surface of the basin, rose marine animals bearing children on their backs, and wolves and dolphins, from whose mouths jets of water issued. The arrangement of this fountain is somewhat similar to the great one in a street at Assisi, which is on a larger scale; while at Aquila, in the Abruzzi, is an earlier example of the same type, made by an architect and sculptor of the thirteenth century named Tancredi. Examples may be seen in the South Kensington Museum, and the one at Gloucester is also well known. In the Certosa at Pavia are two, one of which, most delicately carved in marble by Omodeo, is of unapproachable excellence of workmanship. Other forms of lavabo were as frequently used, however, the basis of the design of which was a central pillar, sometimes surrounded by a basin pierced with jets, as in the lavabo at Fontenay, in the Côte d'Or; sometimes with jets projecting, as in some of the Spanish monastery courts; sometimes with water falling from jets at the top, as in the example from Monreale, with the deeply cut zigzags ornamenting the central column.

In these rapid notes no mention has been made of modern fountains, not because there are not many of great excellence to which attention might be drawn, but because any remarks made upon them would be of the nature of criticism of the work of living fellow-craftsmen, and it seemed preferable to describe historical examples with a view to calling attention to their beauties. This may not be so entertaining, nor show superiority so conclusively, but in the writer's opinion is more likely to prove of use.

THE TOWER OF LONDON AND ITS LATEST ADDITION: BY JOHN C. PAGET.

LONDON is fortunate in retaining its ancient palace prison in a conspicuous place by the banks of its imperial river. No Englishman can hear of a proposal to deface it without indignation, and it might be thought that, whatever changes were made elsewhere, no stone of this building at least would be touched unnecessarily—that the hand of authority would be stretched out only to preserve our greatest relic. But the modern official world has decided otherwise. A few feet distant from the White Tower rises one of the ugliest structures imaginable; this is the new guard-house, and it can only be described as utterly incongruous and a perfectly wanton outrage upon the sense of fitness. It is not a slight addition or alteration, but a very large structure, close to the great Norman Keep, and amongst all the buildings of "the Tower" second only to it in height and bulk.

It is impossible to get away from it. Until its erection the White Tower and its four lofty turrets, with their ogee cupolas and gilded vanes, always arrested the eye and dominated the general view of the Tower. Now its supremacy is challenged by this strange rival, which refuses to be put aside, which loudly asserts itself and sorely puzzles the spectator.

The modern surroundings of the Tower are so vast and hideous that the place is greatly dwarfed. From London Bridge the eyes of the crowd are constantly bent upon the enormous would-be "Gothic" structure of the Tower Bridge, and the unfailing attraction of its lifting arrangements when a ship passes through. From that structure itself we see the Tower well, and, unfortunately, we see its latest addition. Before us lies the double line of circumvallation, the low grey towers at the entrance, the Bell Tower with its belfry or lantern, and the much-restored but effective St. Thomas's Tower with Traitor's Gate beneath, brown roofs and the trees, and the great white Keep and turrets behind and above them all. But what words can describe the singular object beside it? It is a pile of yellow-pink masonry somewhat in the style of the conventional Board school, and provided with remarkably ugly chimney-stacks; very high, very aggressive in design, and very injurious in its juxtaposition with the great tower. It diminishes the apparent height of the latter, and places a mass of coloured brickwork against and almost touching the old white walls. The effect upon the general view is simply disastrous.



THE TOWER, SHOWING THE NEW GUARD-HOUSE TO THE LEFT OF THE WHITE TOWER.

Photo. Arch. Review.

It is placed just inside the Bloody Tower, through which entrance is gained to the inner central space of the Tower. We pass under the gateway with rusty prongs of a portcullis protruding like iron teeth overhead, and immediately upon our right, as we ascend the rising ground, is the curious structure whose presence seems so inexplicable in such surroundings. There is an open lower storey for guard-room purposes, a yellow arcade without character; above this rise two storeys with mullioned windows, plain—that is to say, very ugly—gables, and red-tiled roofs. It contains the guard-house and some offices and store-rooms, but there is nothing to be said about it save that it is mediocre and uninteresting; it might have escaped notice altogether but for its size, its incongruity, and its direful effect upon the White Tower and upon the general view of the place from the river. It is altogether a failure and a monstrosity; but when we consider its origin we shall find little to surprise us in its ugliness, for it is the work of the War Office. Corporation Gothic towers over it in the vast adjoining bridge; Government Gothic is exemplified in the rigid lines of the modern barracks on the north side; it is itself presumably an example of War Office Renaissance, but in looking at it our thoughts go back at once to the times when use and beauty were united even in military architecture, when men were both architects and engineers—nay, even to the low Gothic tower and gateway we have just passed through, built in days of stress and trouble, part fort, part prison, with nothing sacrificed to appearances, yet not without a certain simple beauty. Even in the forts and arsenals of a date much nearer our own time we often come upon excellent architectural effects, but all strictly subordinated to use.

The condition of the Tower generally calls loudly for attention, nay, for true and genuine restoration. We know only too well what the word generally means, but this is one of those cases where modern buildings in questionable Gothic are seen side by side with neglected and dirty masonry, squalor, ugliness, and mean Palladian of the last century, the whole requiring a drastic overhaul, some clearances, and, in some small details, even reconstruction to prevent the historic character of the structure being lost. Long curtains of wall, very dirty, but not "weathered," squalid structures in the paltriest Palladian, like the backs of houses seen from the railway, many chimney-pots, and a general air of ugliness due to modern alterations and additions—such is the Tower as it stands. From the river alone is there any view of the buildings which suggests in the slightest degree that we are looking at a Norman palace and State prison representing the architecture of England from the eleventh to the seventeenth centuries.

The number of chambers and towers shown to the public has been gradually restricted; there is a fearsome little refreshment-room and ticket-office defacing the approach, and a system of granting tickets intended apparently to make the country cousin or the intelligent foreigner pay a shilling when all guide-books tell him that the fee is sixpence. The Crown jewels are ineffectively displayed in a sort of cage; the Beauchamp Tower has been so treated as to mislead visitors altogether, and confuse inquirers about its illustrious prisoners, and the noble White Tower is marred by the proximity of its new and strange neighbour. It should in fairness be said that Wren, in spite of his noble cathedral and other stately works, did nothing but mischief here, and his treatment of this, the chief tower of all, was utterly barbarous.

The interior of the White Tower has been horribly mutilated. It possesses three things of the highest historical value: the little Norman Chapel, the Banqueting Room, and the Council Chamber. The first has been left in all its rugged simplicity of round arches and bare vaulting, but the two great chambers of feast and council have been more shamefully treated than any relics of the past in London. For a good many years they were used for the storage of arms. This led to the making of a huge opening in the floor of the Council Chamber. Then came the explosion of a bomb, which did no damage to the Norman walls, but destroyed many of the rifles stored in long racks in the two chambers. This senseless, savage act, though maliciously intended, was not wholly hurtful, for it awoke the authorities to the fact that the Tower is not a suitable place for the storage of arms. The modern rifles have been succeeded by a motley and miscellaneous, though interesting, collection of ancient armour. The great opening remains in the Council Chamber floor—it is difficult to see why. Probably no collection in the world is so badly arranged and seen, though this is no fault of those who devised it; the mistake lies in placing it there at all. There is a crowded mass of figures in armour, some mounted; cases and stands of exhibits of all ages and races of men, in no chronological order, but very few of them relate to the history of the Tower, and a good many are not English, nor even European. The collection—a few articles excepted—should be removed elsewhere; this would enable the Council Chamber and Banqueting Room to be restored to some semblance of what they were in the days of the Tudors, when the Privy Council frequently sat in one of these vast chambers, and the sovereign entertained ministers

and ambassadors in the other. It would give an air of reality to the interior of the White Tower, which at present it wholly lacks.

Another point, too, must be insisted upon. The confused crowd of armoured effigies in a dark room tends to deprive the spot of its greatest claim to the attention of the world—its human interest. Many of the suits of armour were only used for tilting—men were not always in armour; statesmen sat at the council table in the civil dress of the period, not in plates of steel; the strange effigies armed to the teeth are apt to produce an entirely false idea of the manners of our forefathers, and even of the customs of the Tower.

The fact is that the Tower of London should not be left in the hands of the War Office. It has practically no military history; it soon ceased to be a fortress and became a palace and a prison; it has no value as a modern work of defence; it is worthless for modern military purposes. The money wasted in tinkering at it in bad Gothic and incongruous additions might be better spent upon the forts of the Lower Thames, the true defence of London. As we have previously stated the public is gradually being shut out of the Tower altogether, and, doubtless, when such vandalisms as the one under notice are perpetrated, its present occupiers are not anxious that the public should gain any more enlightenment concerning their doings than they can possibly help. We can but express a hope that Parliament, the City, and the public may before long do something to redeem it from its present condition.

BLICKLING HALL, THE CHURCH, AND THE MONUMENT BY G. F. WATTS, R.A.: WRITTEN BY ERNEST RADFORD.

THE writer of this short paper might be any one of five persons—cheap-tripper, prose-poet, historiographer, archæologist, or impressionist merely; any one of these things he might be and yet acquit himself fairly if asked to give to these few illustrations the setting that they require, for there is History "layer on layer" at Blickling, and the subject admits of being treated in very various ways. That the house itself should be visited is made tolerably clear even by these illustrations. What meets the eye is the work of Sir Henry Hobart, Lord Chief Justice of England, who demolished the old Manor House, and built this on the site thereof. The student of architecture should note all dates very carefully, for the entire aspect of things may be changed by a single event, as, for instance, by the recovery of Vitruvius on "The Five Orders;" but Time, be it said, was required to effect such a change in England, and a strictly classical style, permitting no departure from rule, was not the law of the land until later than 1619, the approximate date of this building. The gloriously English Jacobean style is little in need of praise, and if it be true that the builder of Haddon Hall was responsible for Blickling also, there is enough in the fact to account for an article being written about it.

Although built at the time above mentioned,



BLICKLING HALL.



ANGEL AT FOOT OF TOMB: SCULPTURED BY G. F. WATTS, R.A.

there is nevertheless much in the house that reminds us of establishments older than this, and still more in the monuments contained in the church, of which we shall speak later on. In confirmation of the statement that Blickling was occupied once on a time by Harold of England, there are Saxon books in the library which hardly could have belonged to persons of low estate, and one "of great age and value, which for its antiquity might have been in the hands of King Alfred." With this may be mentioned *en passant* a copy of the Maintz or Mazarine Bible, which may be worth anything up to 4,000*l*. The legend that Anne Boleyn was born here, not at Hever, receives some support from the fact that Blickling since 1459 had belonged to the Boleyns, and descended in turn to her father. Remembering that Anne was mother of Queen Elizabeth, it seems not very strange to find a portrait of this queen in the house. Elizabeth's portraits are rare: so too are authentic works by Zucchero to whom this is attributed; and the fact that here there are three (the one above mentioned and others of Philip Sidney and Mary Stuart) is thought to be worth remark.

In the church itself the history of the house is retold in another way. There are square-topped columns indicative of a possibly Saxon building; and, even if this be disputed, the theory that there was such a church is strongly supported by history. We know that the Earldom of Harold included the five eastern counties, and that one of his houses was Blickling (the beck from which the name is derived being contributory to the Bure, and, as to the position of the place, it is a little to the west of Aylsham, and about twelve miles south by west of Cromer). That Harold at times resided here would seem to be pretty well certain, and that there was a Christian church in the place might be taken for granted, even if there were not so much to prove it. The one available guide is the work of the present rector, so complete and so good as to leave but little to be desired, and to this, as may be supposed, the writer owes a good deal. It gives, amongst other things, a complete list of former possessors and occupiers; the greatest names after Harold, presented in chronological order, being those of Sir Nicolas Dagworth, Sir Thomas de Espingham, Sir John Fastolfe, the Boleyns, the Cleres, and the Hobarts. A certain Sir John, the fourth in succession, was the first Hobart raised to the peerage, becoming in 1728, by favour of George II., Baron Hobart of Blickling, in 1746 Earl of Buckinghamshire, and his son, having no heir to succeed him, bequeathed the estate for the term of her life to a daughter who



THE FONT.

married Lord Suffield. On her death, under the terms of the same will, it reverted to the family of her elder sister, who married Lord Ancrum, sixth Marquis of Lothian, and passed in due course to his grandson, William Schomberg, eighth Marquis of Lothian, whose widow, still residing at Blickling, erected this beautiful monument.

The said Marquis, born August 12, 1832, died on July 4, 1870. The work, it may be supposed, was undertaken soon after, and, therefore, belongs to the period in which one of the greatest of English painters was producing his noblest works. How supremely "sculpturesque" are Mr. Watts's realisations on canvas of his serenely exclusive conceptions! Hope in the abstract; Love in the abstract; Death in the abstract; and others. The idea of all these is conveyed in one figure, but there are cases which must occur involving the conception of Sympathy—for example, in love scenes wherein two count as one complete being. Instance Orpheus and Eurydice, Endymion and Silene. Instance also, as essential to the idea of Maternity, the inseparable mother and child. The artist who has painted all these in this manner has the instinctive eliminative habit which distinguishes him and his kind from others who need not be mentioned, and there are but few of his subjects which might not with equal propriety be taken in hand by the sculptor. The idea has occurred to many, no doubt, but the painter in question has allowed us but seldom to see what he himself has achieved in this way, and my own knowledge extends to this one monument only. As the conditions of pure enjoyment are perfect at Blickling, excepting, perhaps, on a Feast-day, the sculptor's work in the church adjoining the Hall is commended to your notice as something deserving a pilgrimage. It may be argued with some show of reason that monuments designed for religious houses are more likely to survive the changes of time than ever they were in the past. There is inspiration in the suggestion, and one might enlarge upon it, suggesting that the comparatively indestructible work of the sculptor, designed as it is to embody the highest ideals, should be more in request than it is. There may be changes of thought, indeed, but none so disastrous in their effects (on the plastic arts) as those recorded in history. A history of iconoclast movements from the sixth century until yesterday—including the spoiling of everything sacred that may be attributed to the greed of Henry VIII. and his agents; in Puritan times, of everything considered idola-



TOMB OF THE MARQUIS OF LOTHIAN IN BLICKLING PARISH CHURCH: SCULPTURED BY G. F. WATTS, R.A.

trous—such a history may some day be written, but can hardly form part of what was intended to be a very short paper; and the comparison between this comparatively tolerant age and the past has only been made to suggest how inspiring should be the idea that monuments commissioned to-day will be secure in the future from the frenzy of religious fanatics. The fact that they are made to stand Time's ravages should make us excessively jealous of the space that every such work requires, whether destined for public places or churches. For the noblest and best there is only just room in this little island of ours, and, this being so, the only intolerance that can be considered excusable is that which is felt when space is allotted to monuments void of art.

CURRENT ARCHITECTURE.

THE RAM HOTEL, MARKET PLACE, NOTTINGHAM.—This drawing illustrates the main façade of the hotel, with shops and restaurant under, about to be erected by the Providence Estates Co., of Leeds. It stands upon the site of one of the oldest hostelries of the city of Nottingham. The new hotel will be built of yellow Mansfield stone. The interior will be fitted up with the most modern improvements, the entrance and the principal rooms being lined with marble and panelled with oak, the staircase throughout being of solid oak. Electric passenger and luggage lifts are provided, and the hotel will supply a long-needed addition to the city. The architects are Messrs. Brewill & Baily, of Nottingham and Newark.

* * * * *

NEW PREMISES FOR THE LONDON AND COUNTY BANKING COMPANY, TOWER BRIDGE APPROACH, S.E.—This building, which has recently been opened, has been erected on a site at the corner of Tooley Street and the southern approach to the Tower Bridge, belonging to the City Corporation. The banking premises are contained on the ground floor and basement, and over are two floors of offices designed for, and now occupied by, a large firm of solicitors. The top floor contains a suite of rooms for a caretaker. The elevations are faced with Ancaster stone and Lawrence's red bricks, and the roof is covered with green slates. The cupola at the angle is formed of timber construction in oak, and is covered with a copper roof. The building has really three frontages, as the space opposite the front, parallel with the Tower Bridge Approach, has been laid out as a public open space. The bank fittings and screens are all of oak, the floors being laid in maple-wood blocks. The contractors were Messrs. T. Rider & Sons, and Mr. G. Bird acted as Clerk of Works. Mr. W. Campbell Jones was the architect.

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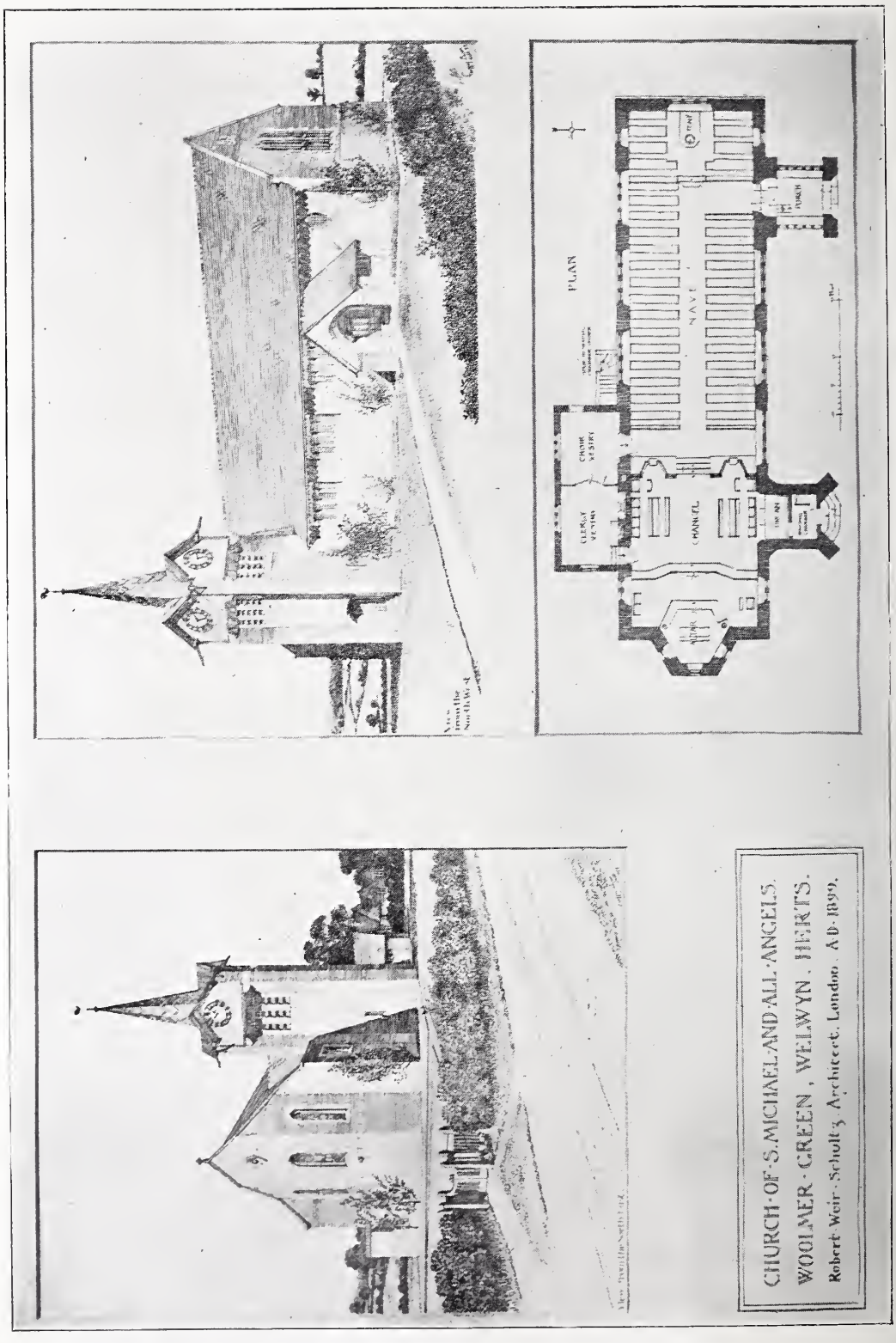
THE RETREAT, LAKENHEATH, SUFFOLK (see frontispiece).—This house has been carried out for Sir William Dunn, Bart., M.P. The original house was a Suffolk farmhouse, planned in a most primitive style, one room opening into another, without corridors. In the alterations this defect in plan has been remedied, and a wide corridor on each floor gives access to all the apartments. The wing which has been added to the north provides porch and vestibule leading to spacious hall and public rooms. Towards the N.E. the plan has been slightly canted in order to obtain morning sunlight in certain of the rooms. The walls have been built mainly of flint, as commonly used in the county, with two-inch red bricks for window dressings and chimney-stacks. The roof has been thatched with reeds, having a top-dressing of straw. Mr. J. G. Cowell, of Soham, was the contractor for the works. The architect was Mr. A. N. Prentice.

EXHIBITION NOTICE.

THE ROYAL PHOTOGRAPHIC SOCIETY. This Society held its forty-fifth Annual Exhibition on October 1. The exhibition is held this year in the New Gallery, Regent Street, and remains open till November 3. The large space at the disposal of the Society has enabled the Council not only to include a large number of exhibits, but to classify them more distinctly. It may be that a smaller rather than a larger number of frames in the pictorial section might have made a more striking and useful collection. There is much really excellent work, having freshness and strong purpose, but it has sometimes a hard struggle in the crush of the monotonous and the commonplace. A notable and very useful section of the exhibition is that devoted to technical and scientific photography.

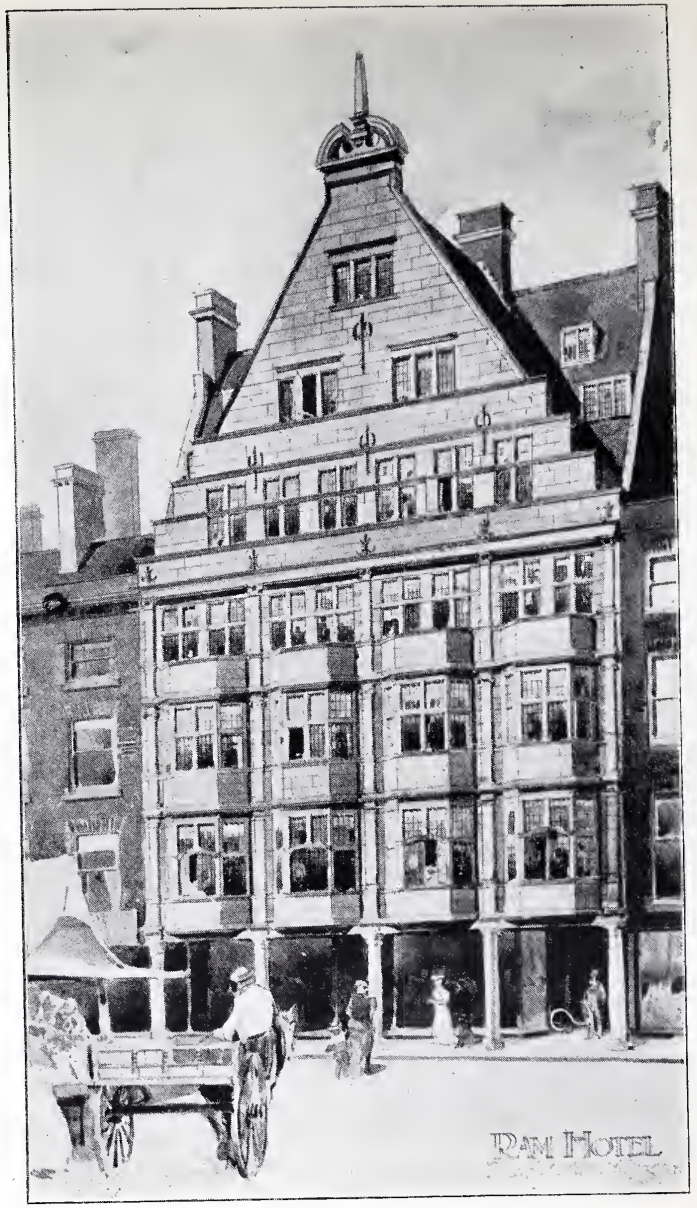
Of architectural work there are numerous examples, both in the pictorial and the professional sections. Amongst these may be particularly specified two Venetian pictures by Percy Lewis, one of which is awarded a medal; Wells Cathedral, Stairs and Entrance to the Chapter-House, by F. H. Evans; Ely Cathedral, by H. W. Bennett; In the Cloisters, Chester, by W. T. Greatbatch. John H. Avery & Co. show about a dozen examples of their well-known professional work.

The catalogue contains twenty-four plates, excellently reproduced by the Meisenbach Co.


PLAN
NAVE
CHANCEL
CHURCH OF S. MICHAEL AND ALL ANGELS.
WOOLMER GREEN, WELWYN. HERTS.
Robert Weir Schultz Architect. London. A.D. 1899.



LONDON AND COUNTY BANK, TOWER BRIDGE APPROACH, S.E. : W. CAMPBELL JONES, ARCHITECT.



RAM HOTEL, NOTTINGHAM : BREWILL AND BAILY, ARCHITECTS.



STAINED GLASS AS SHOWN AT THE PARIS EXHIBITION.

AMONG the curiosities of the Paris Exhibition the stained glass takes a prominent place, and both in the section specially devoted to it and mixed with other exhibits in the courts of the various nations excites the wonder if not always the admiration of the instructed visitor. The material which most of the glass painters appear to prefer is of a corrugated texture and streaky in colour. It is generally used without firing, simply leaded up, and much resembles some Russian stuff which the writer experimented with a few years ago, and which went black in the kiln. It is perhaps as well that the most modern art theory rejects painting upon glass as bad art, as a much greater range of material is thus rendered available.

The French glass is on the first floor of the Invalides Palace of Furniture, above the lamps, and includes essays in new effects of some very curious kinds. The one thing in which all agree is a determination not to work on traditional lines, and perhaps they are right in this, as their aims are so different from those of the ancient glass painters. A curious window by M. Trézel seems to have a raised outline drawn upon a sheet of white crinkled glass like the cloisons of an enamel, after which transparent glazes are floated on within the several compartments, while in some parts it is made opalescent. In another the cloisons are filled with semi-opaque enamel, the colour being varied beneath and the body of the glass left transparent. These examples rather suggest the lavatory, owing perhaps to the character of the glass upon which the design is worked. Another class of design makes use of accidental colour in the pieces of glass selected to paint landscape and cloud effects, with the addition of a little tint here and there. Another very queer mode makes use of small pieces of variously coloured glass in the way of mosaic *stuck* upon a sheet of white, and with pieces of the material before referred to leaded in. The places chosen for the leads are quite arbitrary, and not dictated in the least by the size of the pieces employed, or by anything else as far as one can see except by the desire to produce a bizarre effect. When the mosaic process is applied to faces and hands only, it is quite confusing, but rather less so when the whole surface is treated in the same way, or *combined with painted imitations of mosaic!*

M. Ed. Grasset is an excellent designer for lithography, and can also design some other things well, but he does not show to advantage in this collection. On the staircase is a large composition, a wild-boar hunt, with tenth-century costumes, which falls to pieces and is unintelligible owing to the colour being so spotty, and in other designs he does not do himself justice. The Joan of Arc

windows for the Cathedral of Orleans show the mistake usually made by painters, of designing the subject to fill the whole space without consideration of the mullions, which cut the figures unpleasantly in consequence. Even the delicate talent of M. Olivier Merson fails to realise the necessities of treatment as we understand them, and one finds in juxtaposition delicately modelled female figures, harsh blue background, and a geometrical spandril-filling based upon Cairene musharabiyehs. The collection of fragments of ancient glass is, on the other hand, most interesting and instructive, as many tracery pieces are to be seen near the eye, making the manner in which admirable effects were produced evident to the student.

The Tiffany glass resembles sweetmeats rather than jewels, and is not likely to obtain much vogue in Europe, one would think. It is unfortunate that England is represented by no stronger work than that of Heaton, Butler, & Bayne, which of course does not mark the highest point attained over here, though a respectable trade production. The German glass has been much praised, but appears to be the work of picture painters who do not understand the material for the most part, and err either in the direction of putting too much work upon it or in the recoil go to the opposite extreme. The windows in the pavilion were made by the Royal Glass-painting Institute of Berlin, and may be supposed to be the best that Germany can produce ; but they are not very successful, though the French guide waxes poetical over them, and says that "they bathe the whole room with a rosy transparency, the colour of blossomed carnations, a half-tint of autumnal dawn shaded with a dying rose floating in the light of Paradise and of dreams, a light so delicate and alive that it seems made for the small frail souls of children and of flowers." (!)

Some of the other nations have made attempts at novelty. In the Dutch section is a large window bearing an inscription which states that it was inspired by a poem on the destruction of Jerusalem. It is confused in design, and crude in colour to the last degree, a fault made more evident by the absence of all painting on the glass. Both in the Russian and German sections one sees great use of the kind of glass to which reference has been made, and which is useful if used occasionally to give accent, as a condiment might be, but in large quantities is nauseating. Another sort of which they seem fond has a crinkled surface like gelatine, and a curious mottled effect. We use these abnormal forms of glass sometimes over here, but it is generally in public-houses and the glass awnings of theatres.

The determination to have something new at all costs, to carry out preconceived theories of design without proper consideration of the material in which the idea is to be embodied, coupled with a disdain for traditional modes of work, is responsible for the want of success which is nearly universal.

S. S. G.

THE ROMAN WORKMAN.

THE old Roman, like the modern Englishman, was inclined to regard trades and handicrafts as somewhat below the dignity of a free citizen. His contempt was shown by debarring the workman from serving in the legions. Exceptions to this rule are found during the early period of the decline of the Roman Empire, when it was not unusual for the military service to be fed from the ranks of the handicraftsmen—smiths, carpenters, &c., supplying more vigorous material than could be found always in the wealthier classes of that time.* Roman tradesmen and mechanics were considered a low and unruly set of folk ; if a citizen wished to be offensive to another, it might readily be accomplished by suggesting his descent from a tradesman. Livy, desiring to reproach a consul, Torrentius Varro by name, twitted him with his descent from a butcher's family.

Many ingenious punishments were invented for the refractory workman attached to a Roman household. He was never permitted to wear the toga ; a tunic of dark coarse material, something similar to that worn by the Greek artisan, being his usual garment. There were two conditions under which he might labour—either as a freeman plying a craft in his own shop, both tradesman and workman, or as a slave in the household of a wealthy Roman. Almost every occupation, whether liberal or mechanical, might be found in the residence of an opulent Roman senator, and it was to his interest, as well as that of the enterprising merchant, to purchase his workmen instead of hiring them.† A third condition was possibly the lot of those engaged in building the aqueducts, theatres, baths, and public works of any magnitude. He was probably a slave, but under Government direction. Many thousands of them must have contributed to the building of the great roadways that ran from one end of the empire to the other. Unlike the Greeks, who followed to a great extent the undulations of the localities through which they passed, the Romans built their roads as straight as possible, cutting through hills and bridging streams in the same spirit that the legions extended the boundaries

* Gibbon (Methuen's edition, 1897), vol. i. p. 9.

† *Ibid.* vol. i. p. 41.

of the Roman world. These lines of communication, extending over four thousand miles, connected the large cities with the provinces; originally built for military purposes, they became also the main arteries for the transport of merchandise. An occasional application of the rod or stick to the workman engaged in the road-building probably assisted in hastening their completion, and a few thousand slaves killed in the progress of the work mattered as little to the Emperor as mattered the waste of thousands of Egyptian lives to the Pyramid-builders.

The happiest condition for the workman was when he combined trade with craft and owned a shop. These were probably few in number compared with the household workmen and those engaged on public works. He was a free man and usually a member of one of the guilds. Unlike the mediaeval guilds, there was no compulsion from within the society to join them; this fact, together with the settlement of free Greek workmen in the cities, and the enormous number of workmen in the employ of citizens, must have prevented any very great increase in the membership of the guilds. These guilds, nine in number, were in existence at an early date; they comprised carpenters, goldsmiths, dyers, leather workers, tanners, smiths, and potters, and another combining all the other handicrafts; this last afterwards broke up into separate guilds, and included bakers, purple-dyers, ferrymen, physicians, and sailors. They had each their statutes and rules of reception and expulsion of members, their collective and individual privileges, their laws of mutual protection, and their widows' fund. They had their time-honoured customs—sacrifices and festive gatherings, when their banners and emblems were carried through the streets in procession.*

The guild of the fullers, like that of the cloth-weavers, did a profitable business. Drawings of their workshops are found in the wall-paintings at Pompeii. In one of them a fuller is seen at work in a tub cleaning the cloths by treading on them; two other men are occupied in pulling them out of the water and rubbing off the stains that appear on them.† Another wall-painting shows what is thought to be a Carpenters' Guild procession. A large wooden tray surmounted by a decorated baldachin is being carried on the shoulders of a young workman. On the tray stands a miniature carpenter's bench with two men at work.‡ The shops of the workmen were open to the street, just as they are at the present day in some of the narrow streets of Siena. A stone counter ran along the front, leaving a small space at one end for customers to enter. Shop-signs seem to have been as common as in the Middle Ages; they were hewn in stone, and indicated the nature of the occupation carried on by the workman.

The slaves of the Roman household comprised craftsmen of nearly every kind, and also included architects, physicians, and tailors, the last named being members of a guild.

The work of the Roman artificer, particularly in the trades and handicrafts, can hardly be placed on the same high level with that of the Greek, the mediaeval, or even the Egyptian workman. He is generally imitative, and lacks creative genius. His position as slave, together with his master's love of foreign art, especially in later times, crushed his inventive faculties; it is quite probable that if he had attempted a different shape from that of the Greek cup put before him to copy his autocratic master would have ordered him a flogging. The work of free Greek artisans who settled in and around Rome and that of the Greek slaves were both copied by him. It was characteristic of the Romans of the later empire to assimilate the lesser arts of the countries they conquered.

G. Ll. Morris.

* "Life of the Romans," by Guhl and Koner, p. 519.
† Guhl and Koner, p. 487. ‡ *Ibid.* p. 520.

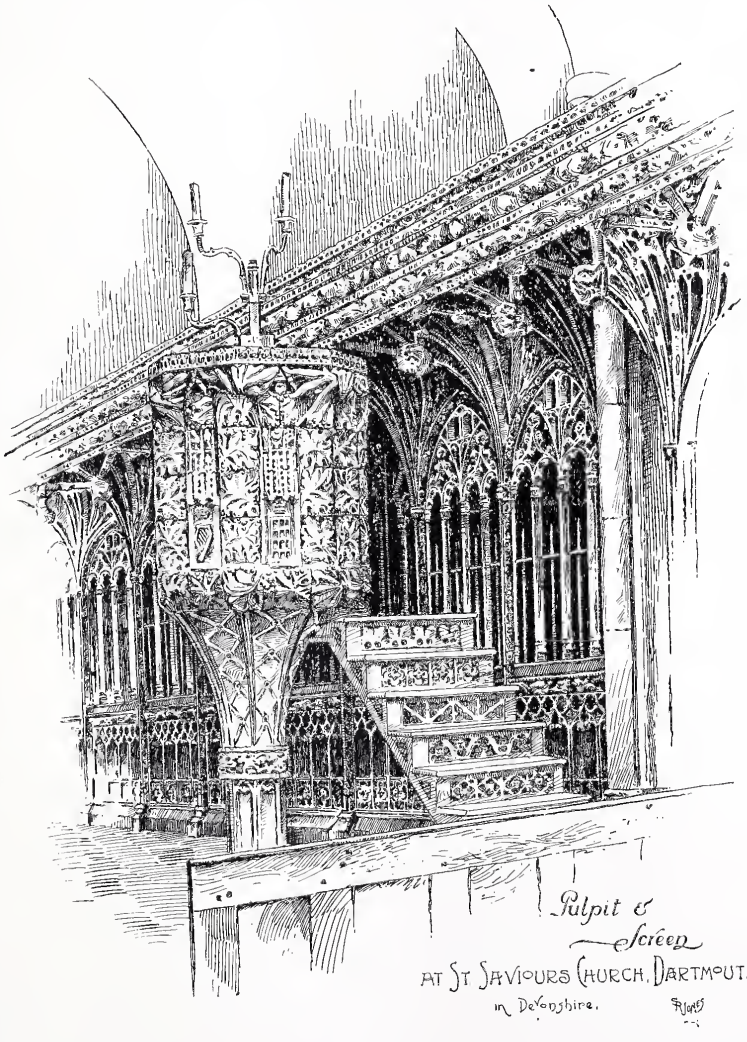
St. Saviour's Church, Dartmouth.

This, like many other West-country churches, particularly those in Devonshire, possesses a wonderfully rich and beautiful interior. Everywhere the handiwork of the fourteenth- and fifteenth-century craftsman is apparent, notably in the wood carvings which abound throughout the church. The chief of these are the pulpit and screen, which form a splendid example of the rich effect produced by the display of harmonious colour combined with good architectural rendering. The oaken screen is gilded, the gilt being relieved by deep colours displayed in pleasing contrast. As a whole, the pulpit, which is of stone and elaborately enriched with wood carving, though treated in the same harmony of colour, is somewhat lighter in general tone. This being the case, it shines out with brilliance against the deeply-coloured vaulted screen, producing an effect as a whole at once rich and sparkling. Looking at this beautiful and ancient structure, one is reminded of the days in which artists and craftsmen, unknown now but for their work, pursued their art, unconscious of personal interests, for the love of the work they so successfully accomplished.

SYDNEY R. JONES.

NOTE ON MASONS' MARKS: BY "KHEPR."

In December, 1841, George Godwin called attention for the first time to the marks incised on the face of the stones of old buildings in a letter read before the Archæological Society. In the year 1843 he supplemented this with another letter to the same Society. The subject was new, and led to several lectures and articles, published from time to time in the "Builder" and elsewhere. It was thought possible, when collections of them were made, to classify them, so as to be able by them to connect and identify the various bands of workmen who during the Middle Ages wandered over Europe. George Godwin would seem to account for their disappearance from the face of modern work by the fact that there is now one man to work the stone and another to set it. But is this division of labour a modern institution? The stonemason says it is the architect who does not like the face of his buildings "disfigured" by them. Masons' marks are still used—they are, as they used to be, passed from father to son. Representations of articles of domestic use, &c.—such as a fish on a gridiron—have, perhaps, come more into use, but "mystic symbols" and geometrical figures are still most frequently met with.



Pulpit & Screen at St Saviours Church, Dartmouth, in Devonshire.

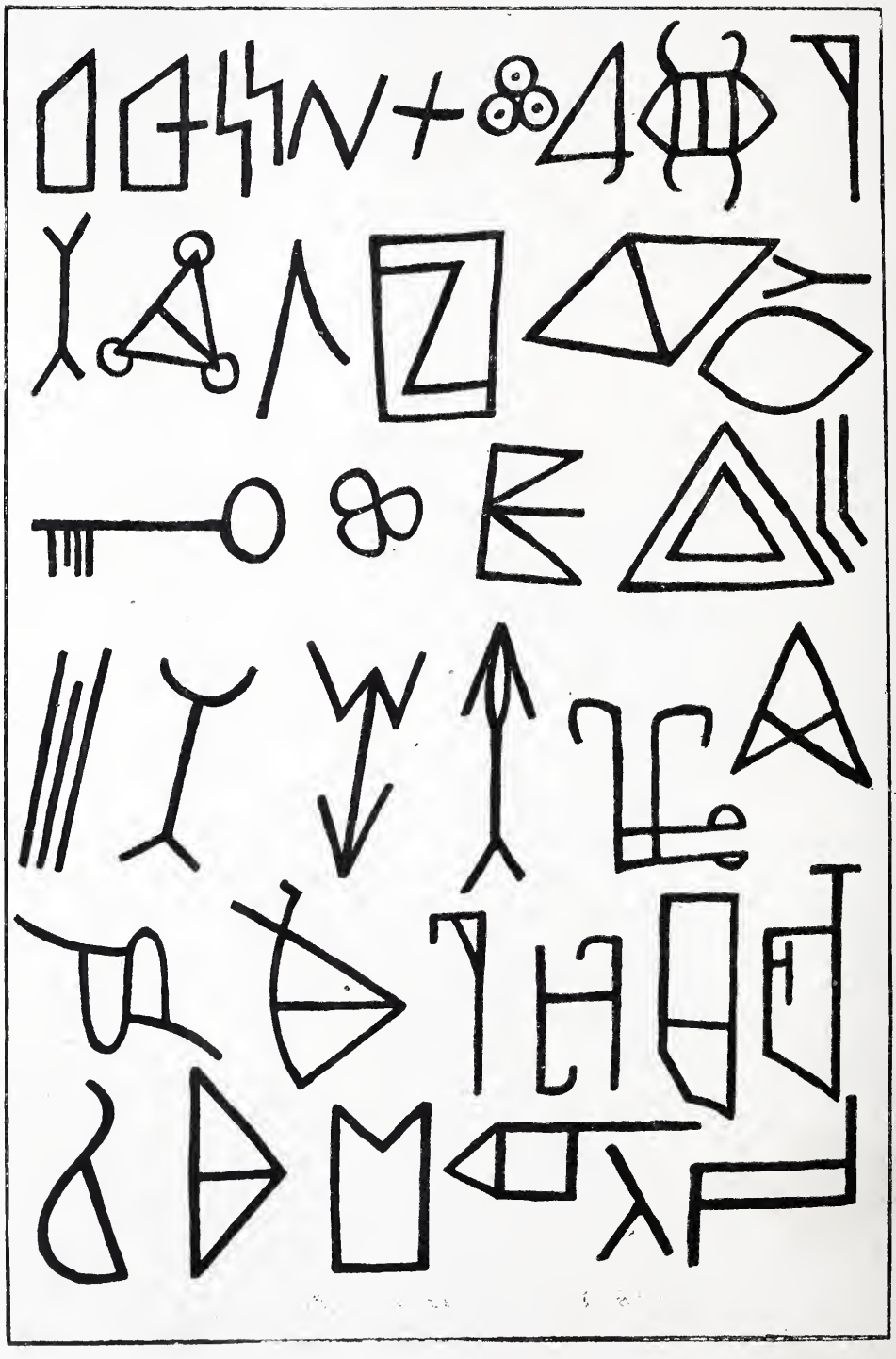
In the present state of our knowledge it is impossible to trace back their history with any certainty or to account for their origin. The daily knowledge we gain of the past, and, alas! almost the daily loss of our most valuable document, the old buildings themselves, make, on the one hand, it more possible to trace their origin, and, on the other, increases the difficulty of finding the clue.

Mr. Godwin, in his paper read before the Royal Institute of British Architects, said that Mr. Rogers, Consul at Cairo in 1869, connected the marks scratched on the stones of the ruined buildings of the Bedouin-haunted districts beyond Jordan with the Bedouins themselves. "Each tribe has its distinctive mark; tents and cloaks are embroidered, and camels are branded accordingly."

This statement would seem worthy of greater attention being paid to it than that accorded by Godwin, who dismisses it by saying, somewhat obscurely: "Some of these forms, collected by Mr. Rogers from tents and camels, are like those on the ancient walls, but I am inclined to consider the latter quarry or masons' marks." Mr. Rogers would lead one to suppose that he considered tribal marks and masons' and quarry marks originally one. Quarry marks would not seem in any wise to differ from masons' marks, save in that the former were painted on the face of the stone and the latter incised.

Many of the symbols used are universal. One of those found by Colonel Vyse on the walls of Lady Arbuthnot's Chamber in the Great Pyramid was almost identical with one found on the walls of St. Mary's Church, Leicester, when the great west window was removed. The Fylfot or Thor's hammer is found in India, as it is at Alnwick Castle. Charles Knight says the Etruscan alphabet includes forms used as masons' marks to this day, as does the Lycian alphabet.

M. Didron divides masons' marks into two classes—those of overseers and those of the men who worked the stone. The marks of the first are generally of a monogrammatic character placed separately on the stones; those of the second class



MASONS' MARKS, PIERREFONDS



MASONS' MARKS, PIERREFONDS.

partake more of the nature of symbols, such as shoes, trowels, mallets, &c. At Rheims, in one of the portals, the lowest of the stones forming one of the arcades is marked with a kind of monogrammatic character, and the outline of a shoe. The stone above has the same character and two soles, the third three soles, and so all round the arcade. The shoe mark was also found by him at Strasburg, but nowhere else.

The marks sometimes occur regularly, sometimes not. At Cologne Cathedral they commence at a certain distance from the ground. When the pinnacles were taken down from St. Nicholas Church, Yarmouth, the proportion of marked stones was about one in four. On some buildings no masons' marks are to be found. One would be inclined to think from the way in which the marks were used that the masons belonging to the district in which the building was put up, and who were at need of another calling, had no marks, but that they were used exclusively by the travelling guilds. If this were so, it would account for the large quantity of marks to be met with at Pierrefonds, where the masons from the district round would be few in number. We give a large number of examples of these Pierrefonds marks in the two illustrations accompanying this leaded light.

Mr. Patrick stated in 1882 that "it was a law at S. Ninian's Lodge, Brechin, that every mason should register his mark in a book, and he could not change the mark at pleasure, and that the law was that each mark must have at least one angle, and circles must be avoided. The master-mason had no distinctive mark; if two masons meet with the same mark, then one must assume a different distinction, or, as heralds say, 'a difference.'" This rule about the necessity of angles was not always the case, as is shown at Pierrefonds, where one of the marks is three straight downward strokes. Mr. E. Fitzgerald says that the craftsmen and masons of the Middle Ages in Ireland not only had private marks but also a dialect called Bearlagairna —Sair, which was unknown to any but the initiated of their own calling; and he goes on to state that this dialect exists to the present time, and that he had taken down from memory every word of "Bearlagair" he could get hold of. The men as a rule were quite willing to impart it, with the exception of one old man who thought it was very wrong to let out their secrets. This dialect was used in Limerick, Clare, Waterford, and Cork till the year 1858, and perhaps later. In this dialect "arrick" was a mason or artificer, "limeen" a trowel worn by the side in the breeches belt, a formidable weapon in a mason's hand; "rochawnthour," breeches, and "gladeen" a knife.

THE WORK OF WILLIAM BUTTERFIELD.

THE article which has recently appeared in THE ARCHITECTURAL REVIEW on the work of William Butterfield dealt chiefly with those works of the late distinguished architect in which he called in the aid of natural polychromy. I should like to draw attention to a chancel designed in his earlier and more chastened method, that of St. Matthias, Stoke Newington. The illustrations furnished of this most striking and abnormal edifice preclude one from entering into a detailed description of it, but I would draw attention, externally, to the treatment of the west front—probably based upon a study of the east end of Dorchester Abbey, though the central buttress there is far more a reality than at St. Matthias, and to the low aisles continued alongside the nobly-proportioned "saddleback" steeple which, forming the chorus cantorum on the ground plan, rises so majestically at the east end of the lofty clerestoried nave—features in town church-building most remarkable when we remember that the epoch of the revival which witnessed the erection of this church (1851–53) was one of almost absolute copyism, and of the adaptation of *disjecta membra* from ancient examples, features which, with but slender means at his command, and with the simplest materials, Mr. Butterfield's wonderfully inventive mind was enabled to import into London streets without in any way vitiating our own noble Middle Pointed style.



ST. MATTHIAS, STOKE NEWINGTON: WEST FRONT.



ST. MATTHIAS, STOKE NEWINGTON : THE NAVE, LOOKING EAST.

Entering this interesting "Tractarian" church by the south porch, the eye of the visitor is instantly caught by the loftiness of the nave, by its spaciousness, mainly attributable to the manner in which the architect, as was his invariable custom, treated his most westernly bay as a species of internal narthex, by leaving it free from benches, and by the air of real, unpretending, earnest effectiveness, and of austere and almost unworldly mystery pervading the whole.

Dignified severity is the leading characteristic, then, of the interior of St. Matthias; and this is evidenced not only in the *ensemble*, but architectural features which, at the time of the church's erection, it was the fashion to elaborate, are here reduced to the simplest and most archaic forms, the greatest care being bestowed on details comparatively insignificant.

It is an interesting fact that of the four great churches built in London by Mr. Butterfield, St. Matthias' is the only one of which, standing as it does in its own churchyard, good general views can be obtained; nor was the architect driven to adopt those expedients necessary in St. Alban's and All Saints', seeing that light could be freely admitted on all sides. The vitreous decoration of St. Matthias', undertaken as it was chiefly between 1853 and 1865, is the best perhaps that was to be had at that time, its leading merit being uniformity, due to the superintendence of the architect himself. Other features evoking the interest of the student of this fine piece of Mr. Butterfield's early work are the nave roof, destitute of tie beams, and recalling in ensemble that of the nave at Ely before Mr. L'Estrange undertook its painting; the two low-pitched arches which, spanning the church transversely, carry the tower; and beyond them the short sanctuary, whose barrel vaulting in red and yellow brick, with stone ribs dying off into the wall, constitutes a particularly charming piece of natural polychromy.

THOMAS FRANCIS BUMPUS.

PAINTING OILS: WRITTEN BY JAMES LEICESTER, PH.D., F.I.C., F.C.S.

ONLY those oils which on exposure to air gradually become hard and dry are used for painting, and are called the drying oils. Taking the known oils, there are few that can be used in painting; linseed, poppy, and walnut being practically all.

The oils used by the old masters were linseed and walnut. The linseed oil now upon the market is hot pressed, and sometimes refined with sulphuric acid; other oils are frequently used to adulterate it, and the original seed is not always pure. The old masters obtained their linseed oil from pure seed, which was cold pressed, and afterwards refined by washing with water and exposing to the action of sunlight.

The production of boiled oil is practically the same now as then, litharge and white-lead still being used, and only the salts of manganese are new additions.

It has been found that linseed oil, prepared and refined in every known modern or old method with the greatest care, is unable to protect pigments from moisture. Linseed oil contains linoleine, non-drying fatty acids which possibly form a porous surface, and glycerine, which is a carrier of moisture.

Walnut oils, obtained from walnuts three months old by warming them and pressing the kernels, was also used considerably by the old masters; it is a pale oil, but, like linseed, it has not the power to prevent moisture passing through it to the pigments.

We therefore conclude that the oils used by the old masters were not the source of the preservation of their pictures.

The Baltic seed, which is sent from Riga and other Baltic ports, is the best for the manufacture of linseed oil. The Anglo-American system is most reliable for the extraction of the oil. This takes place in five stages—crushing, heating,

moulding, pressing, and refining. The new oil-seed crushing rolls are better than the older system of a pair of rolls and an edge-runner grinding mill. The seed is heated to a temperature of 170° F. for twenty minutes in the seed kettle, and moistened with steam so that it will yield oil better; then comes the moulding machine and the hydraulic oil press. Press plates are now used in place of the old hairs and cloths. A pressure of a ton is applied for twenty-five minutes, and then a pressure of two tons for seven minutes, an intermittent pressure giving the best results.

The refining consists in heating by means of a steam coil to 160° F. to 170° F. and allowing to stand. Sometimes it is mixed with 3 per cent. of sulphuric acid and water and allowed to stand twenty-four hours, the oil being afterwards washed with warm water.

The important property of linseed oil to the painter is that it forms oxylinoleic acid by absorbing oxygen from the air, which substance further oxidises to linoxyn, a compound neutral in its reactions, transparent and elastic. Linoxyn is the final oxidation product of linseed oil in air. If linseed oil is heated to 400° F. to 500° F. for several hours it can absorb a greater quantity of oxygen, and if while it is heated "driers," like borate of manganese, are added, the absorbing power for oxygen is still further increased.

Boiled linseed oil is prepared either by fire heat or steam, the oil obtained by the second method being the paler.

Poppy oil was first used by artists early in the seventeenth century. It is used by artists on account of its paleness of colour, rendering it useful for mixing with pale tints.

Walnut oil is mentioned by Leonardo da Vinci, who advises the peeling of the kernels. This oil has a pale yellowish-green colour, but can be obtained almost colourless from fresh kernels; it dries as well as linseed oil, if not better.

The use of turpentine is not advisable; it is often impure, or contains some caustic substance. Turpentine also tends to bring colours together so closely that chemical action takes place.

Rose-madder and turpentine, or flake-white and turpentine, if mixed, will change in a few hours.

When turpentine evaporates it takes some of the oil with it from the pigments, which then contract in drying, not having enough elasticity when the oil is gone, fissures resulting in the picture.

Oil of spike will meet all the requirements of turpentine without any of the injurious effects; it is frequently mentioned in the fourteenth and fifteenth century manuscripts, and was used by the early painters of Bruges.

Petroleum has the advantage of leaving no residue; it has the power of penetrating through substances like dry oil without dissolving anything. Turpentine would not penetrate in such a case, therefore resins, oils, and transparent colours can be carried by means of petroleum much further into the old coatings.

Petroleum should be rubbed over an oil painting before repainting the upper surface.

To make oil dry quicker than it would alone, substances known as driers are added, lead and manganese compounds being the most used.

Litharge forms a lead soap, lead linoleate, which dissolves in the remainder of the oil, the product being a kind of varnish, which leaves a lustrous coat on drying.

Red lead oxidises the oil more than litharge, and otherwise acts as litharge, forming a lead soap.

Manganese borate is the best and most powerful of the driers; it is better than the lead salts, and does not discolour the oil. A hundredweight of oil would require from $\frac{1}{4}$ lb. to $\frac{1}{2}$ lb. of the manganese borate.

The chemical action of the manganese compound as a drier, dissolved in linseed oil, is to carry oxygen from the air to the oil. The manganese is alternately oxidised and reduced. Only a small amount of manganese must be used.

Turpentine causes oil to dry more rapidly, because the diluting and thinning makes it expose a larger surface to the action of the air.

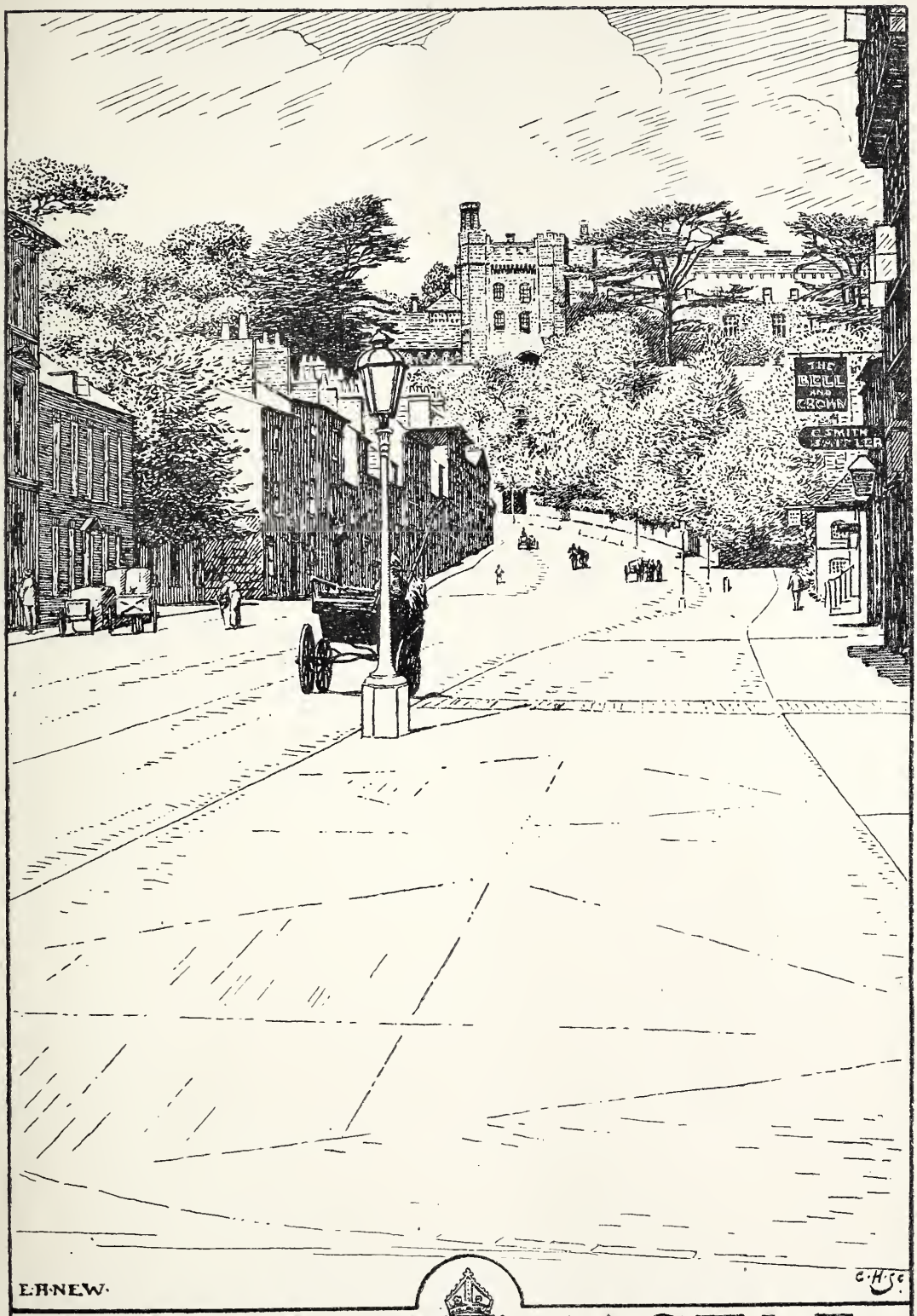
Turpentine is not a drier; it does not carry oxygen to the oil.

The more basic a white pigment, the more powerful is the drying action.

White lead and lead oxide unite with greater ease with the acids in linseed oil than is the case with oxide of zinc. Substances which have no chemical action on the oil cannot act as driers, as, for example, lead sulphate or lamp black. The umbers are excellent driers on account of the manganese compounds which they contain. Sometimes the pigments in tubes become hard and unfit for use owing to this action of umber.

For artists, only oils boiled with manganese compounds should be used, as these are not changed under the action of sulphuretted hydrogen.

In "The Cloister and the Hearth," by Charles Reade, Margaret Van Eyck is made to say: "Above all, I warn you use but little oil, and never boil it; boiling it melts that vegetable dross into its very heart, which it is our business to clear away, for impure oil is death to colour. Note my brother Jan's pictures; time, which fades all other paintings, leaves his colours bright as the day they left the easel. The reason is he did nothing blindly, nothing in a hurry."



FARNHAM CASTLE

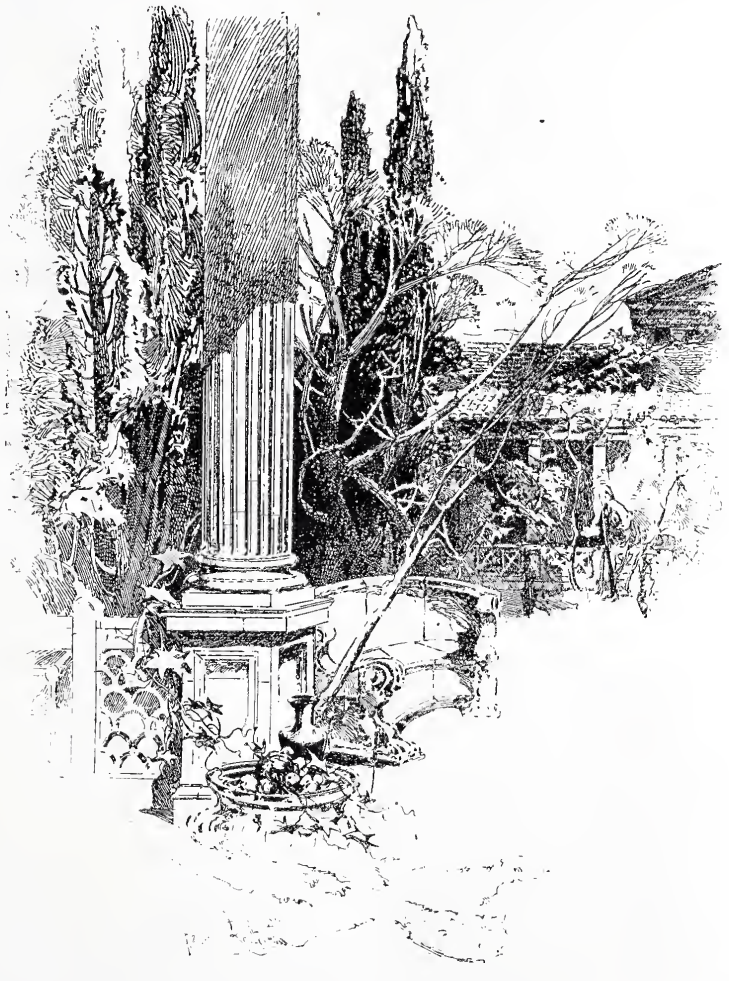


Photo T. C. Turner & Co.

ARCHITECTURE ON THE STAGE: "JULIUS CAESAR" AT HER MAJESTY'S THEATRE. ACT II. SCENE—THE FORUM.

ARCHITECTURE ON THE STAGE; "JULIUS CAESAR" AT HER MAJESTY'S THEATRE, LONDON: WRITTEN BY JOHN A. MARSHALL.

IF the tendency of the modern stage to realism and spectacular display is to be commended as affording a legitimate source of interest and pleasure, apart from the intrinsic value of the play itself—then, clearly, the aim of the scenic artist should be to carry the illusion as far as possible, and to this end, as Mr. Beerbohm Tree has said, "all means are fair." Yet the fact remains, that the illusion can never be made complete, and the limitations imposed by the requirements of the stage, and no less by the conventions of art, have to be frankly accepted. To bring his work into unison with that of the poet should be the main purpose of the scenic artist; and this will hardly be done by a learned display of multitudinous detail, but rather by an effect of refined simplicity.



ACT I. SCENE 2. BRUTUS'S ORCHARD. *From a drawing by Herbert Railton.*

In considering the merits of any stage production, it should be borne in mind that the principal actors must occupy a central position, close to the proscenium, if they are to be distinctly seen and heard from all parts of the auditorium; and to meet this requirement it is often a difficult matter, in disposing the furniture and accessories, to avoid incongruous isolation, if not archaeological inaccuracy.

Conveniently for the present purpose, the architectural scenes are confined to the first part of the play, and in this part the current of action from the time of Caesar's triumph to his death in 44 B.C. is continuous and complete. In these last days of the Republic, the splendour of the native Roman style of architecture, as exemplified in the amphitheatres and thermae of the Empire, had scarcely dawned; and Greek influence, which had superseded Etruscan, was still obvious. 'Tis true Caesar had commenced important public works, but their completion was delayed until the Empire had been firmly established. Chief among these were the Forum Julium, the Basilica Julia, the Theatre of Marcellus, and the Rostra *par excellence*. The first scene of the play has been suggested by the Forum Julium; here Caesar had celebrated a former triumph by consecrating the temple of Venus Genitrix, which occupied the central area. This Forum was the first of those built at various times to relieve the congested state of the Forum Magnum, and was specially intended for legal business. The few remaining chambers, with arches opening into the Forum, were used as offices or shops; but, beyond this, little is known of the buildings as they were in Caesar's time, and we can only admire the restoration as an independent design, though apparently based on that of the "Tabularium," built about 78 B.C. The trees and statues which adorn the central area had their counterpart in the Porticus of Pompey.

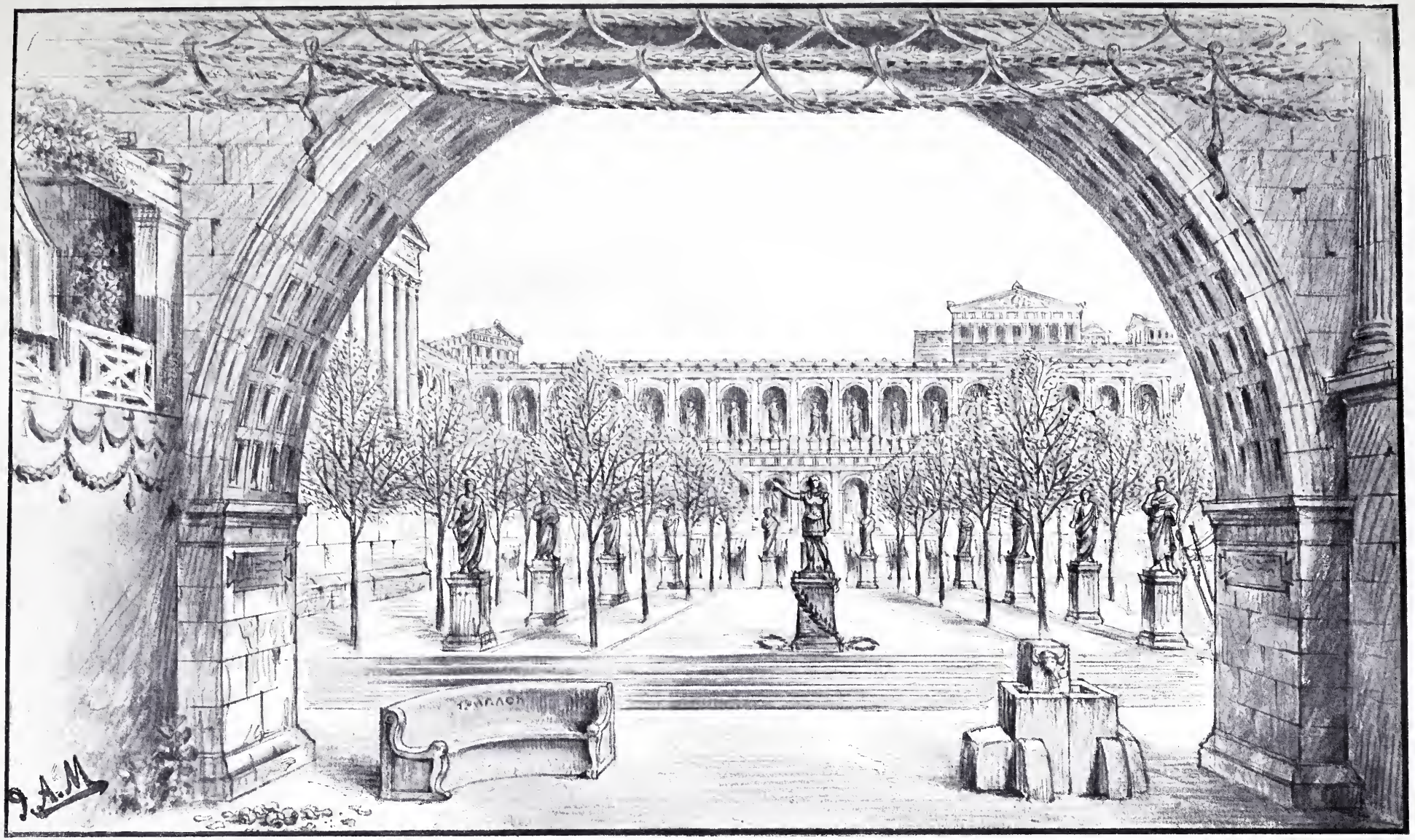
Useful in breaking the skyline of the scene are the crowning buildings of the Capitoleum and the Arx; and though no remains exist of the temple of Jupiter Capitolinus, or that of Juno Monata, yet some idea of the size and proportions of the former can be gathered from the writings of Vitruvius and Pliny. From these we learn that the original Etruscan temple survived until the year 83 B.C.;

its reconstruction was then begun by Sulla, on the old foundations. For religious reasons the ancient plan and proportions were strictly repeated; though we regret that similar motives should have prompted Sulla to take away the columns from the peristyle of the temple of Olympian Zeus in Athens. But, awaiting as we are the approach of Caesar on his way to the Forum Magnum, we may turn aside for a moment to admire the fair occupants of the balcony in the foreground, shaded by the trailing clusters of a vine. Suddenly we are reminded by the shouting of the people that Caesar is near. Preceded by the lictors, in dull red, the Dictator, attended by senators and magistrates, in purple, crimson, and white, soon appears; followed by a crowd clad in the more sombre colours of rough "home-spun." As these pass by, over a path strewn with roses by the admirers on the balcony, the leading conspirators, Brutus and Cassius, stay behind; and for their accommodation, during the final stage of the scene—when Casca joins them—a marble seat and a small fountain have been placed in prominent positions under the deep archway, enclosing the scene. If the setting of these accessories is not quite in keeping with the rest, allowance should be made for the difficulty of adapting kerbstones, water-channels, and paving to stage foregrounds; and, notwithstanding these omissions, we should be loth to part with the source of pure refreshment provided for blunt Casca by Mercurius of the Well.

Approaching the inner domestic life of a Roman patrician of the first century B.C., we have in Scene 2 "Brutus's Orchard," a delightful representation, redolent of spring in early morn. Seen from the peristyle of the house, the trees are disclosed in full bloom at the end of the garden; and through this fretwork of white and pink the red-tile roof and painted columns of a verandah, set against the walls, present a harmony of colour, made familiar by some of Sir Laurence Alma-Tadema's early pictures. Over the garden walls the buildings of the city are suffused with the light of the rising sun, and, but for the silence of the birds, the illusion is almost perfect. The columns of the peristyle, painted to imitate yellow Numidian marble, are on black pedestals, with "Pompeian" decoration. They are built up independently of the back scene, the central intercolumniation serving as an approach to the garden. Here the final compact is made between the conspirators, and the affecting scene takes place between Brutus and Portia, while Lucius, the slave, enjoys fairer dreams on a leopard's skin just within the cancelli of the peristyle.

Scene 3 brings us into still closer touch with the domestic life of a wealthy Roman. It represents, we should say, the atrium of Caesar's house, with an open tablinum leading to the peristylium and the garden beyond—an arrangement common to all the large houses of Pompeii, and also seen on fragments of the well-known "marble plan" of Rome. In the first century B.C. the favourite quarter for the houses of rich and influential citizens was that part of the Palatine Hill towards the Sacra Via and the Forum Magnum. On this declivity, and adjoining the House of the Vestals, stood the official residence of the Pontifex Maximus, known as the Regia. Here Caesar lived, when at Rome, from 62 B.C., and this was the scene of the notorious intrigue between Clodius and Caesar's wife. With pardonable pride Cicero reminds us that he too had a house on the Palatine, not far from Caesar's. Of the original Regia only a few walls of tufa remain, and these give no clue to the plan. At this period the use of marble for private houses was only just coming into fashion, though viewed with disfavour at first as suggestive of Greek luxury. The nickname of "The Palatine Venus" applied by M. Brutus to a certain L. Crassus because he had some columns of Greek marble in the atrium of his house is an indication of this antipathy, if not a very serious one; and in the scene before us we certainly should not be willing, on this account, to deny Caesar the pleasure of seeing green Carystian columns reflected on the water in the impluvium. It only remains to add that the painted decorations, furniture, and statuary—including the fountain of the peristylium—are thoroughly Pompeian; while the blue embroidered curtain and the skins laid on the floor betray the influence of Sir Laurence Alma-Tadema.

Apart from the height of the houses, we should take Scene 4 to represent one of the narrow lanes of Pompeii. We are, however, in Rome, expecting to see Great Caesar pass on his fatal journey to the Senate House. A street of shops, with here and there a temple, raised on a podium, beyond the din and bustle of the crowd; at the far end a gateway of three arches affording a pleasant glimpse of suburban scenery—these, with a cook's shop at the corner, are the main features of the scene, heightened by realistic touches of everyday life, such as the well on the kerb, the stepping-stones across the roadway, and the sunblinds extended on props, festooned with fish, vegetables, and flowers. With this scene before us, and Juvenal's Third Satire in mind, we tread the streets of Ancient Rome, avoiding as best we can the dangers arising from the traffic, the tottering houses, and the broken earthenware thrown from the upper windows; and, looking up, we think of Codrus in his quiet lodging under the tiles, happy



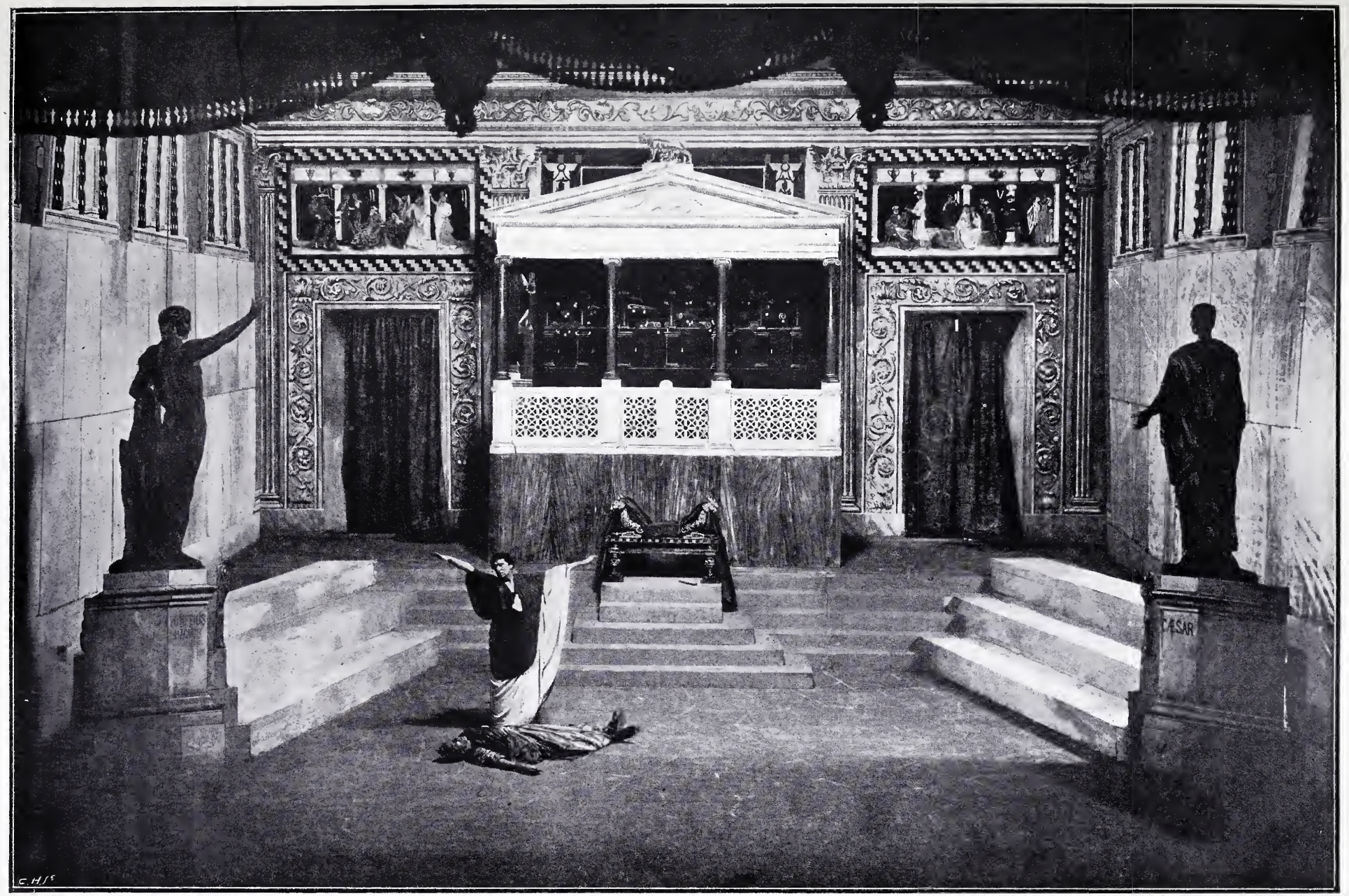
ACT I. SCENE 1. A PUBLIC PLACE, ROME.
FROM A DRAWING BY JOHN A. MARSHALL.

with the six little pipkins that make his sideboard gay, and a well-worn hamper of Greek books. The scene of the assassination, indicated in Scene 5, is said by Plutarch to have been the Curia or Senate House of Pompey, adjoining his porticus and theatre, built 52 B.C. It was an exedra, or hall, provided with tiers of seats, probably curved on plan, and with a colossal statue of Pompey in a central position. According to Pliny, it also contained some fine Greek pictures. On the marble plan of Rome, before mentioned, the porticus, or "hall of the hundred columns," with the theatre adjoining, are clearly shown, and about the porticus are several exedrae, which might have served the purposes of the Senate. Martial mentions that the enclosed areas of the porticus were planted with rows of sycamore trees and decorated with fountains and statues. After the death of Caesar the Curia of Pompey was burnt, and the scene of the murder decreed a place of pollution. In the absence, then, of direct architectural evidence, the scene before us must be considered from an artistic standpoint only. Making due allowance for the requirements of the stage, it must be admitted that these have hampered the scene not a little. The central arrangement is, perhaps, the most effective that could be adopted, and the sella curulis, for Caesar, must necessarily be placed fronting the spectator, but the fine effect of a cavea is thereby rendered impossible. The seating and steps, as they are, have an awkward and unfinished appearance, yet this might have been modified by placing a low screen at the back of the seats. The colossal statue of Pompey is, of course, indispensable; but having to be placed on one side of the scene, a "companion" must be provided for the other side, and thus the scale is destroyed. The back scene is an interesting piece of design, with reminiscences of detail, by its author, to be seen elsewhere, and perhaps a little too elaborate for the period of the play. The deep-blue curtains, strewn with chaplets of gold, the figure in bronze of the "Capitoline Wolf," surmounting the "Reporter's Gallery," the wood shelves and lockers at the back, painted red and filled with rolls of yellow parchment, are all touches worthy of a modern Holbein.



ACT I. SCENE 4. A STREET IN ROME. *From a drawing by Herbert Railton.*

The culminating scene in this great drama of human life takes place in the Forum Magnum, and, fortunately, the archaeological evidence for a restoration rests on a comparatively firm basis. In this, the very heart of Ancient Rome, and the scene of so many important events, few stones have been left unturned that might throw light on its early history. From the time of Tarquinius Priscus, who changed its marshy soil into firm ground, in the beginning of the sixth century B.C., the Forum continued to receive an accession of buildings, which, even in the days of the Republic, must have presented an imposing appearance. Confining our attention to that part included in the scene, we are reminded, by the scaffolding on the left, that the erection of the Basilica Julia had only been commenced shortly before Caesar's death, on the south side of the Sacra Via, previously occupied by shops. The columns adjoining are those of the Temple of Saturn, used as the chief public treasury. Founded by the last Tarquin, and dedicated 501 B.C., the original temple was,



ACT I. SCENE 5. INTERIOR OF THE SENATE HOUSE.

Photo T. C. Turner & Co.

no doubt, Etruscan in style, and was probably standing in Caesar's time. At any rate, the remains of the present building, represented in the scene, are not earlier than the time of Augustus. The steep and winding path, by the side of the temple, is the Clivus Capitolinus, and a pleasant view is obtained of the Capitoleum, with its tree-covered slopes, and the Temple of Jupiter on the summit. The Capitoleum was the natural boundary of the Forum at this end, and in Republican times, 78 B.C., it was masked by an imposing façade of open arcades, resting on a massive basement, and known as the 'Tabularium.' The lower arcade seems to have been a thoroughfare, and a row of rooms at the back may have served as depositories for the public records, engraved on tablets of bronze. A steep stairway leads from the precincts of the Temple of Saturn through the 'Tabularium' to the higher parts at the back; the doorway to this stairway is seen in the view. The top story is conjectural, though evidence in support of it is not wanting. Nestling against the 'Tabularium' and the Clivus Capitolinus is a raised platform, with the shrines of the twelve superior deities of the Roman Pantheon. Twelve gilt statues were existing in the time of Caesar, but the porticus in front of the shrines is very late. The small rooms or offices, under the platform, known as the 'Schola Xanthi,' were used by the scribes and public criers of the aediles. Turning to the right of the scene, we catch a glimpse of the Temple of Concord, which, perhaps, follows too closely the outlines of the building as restored by Augustus. The earlier temple, built 121 B.C., was much smaller, and, from its platform, Cicero delivered two orations on the Catiline plot, and here, too, Cicero and the Senate, supported by the Roman knights, withstood the partisans of Antony, after the murder of Caesar. The chief interest of the scene, however, centres around the orator's platform, or suggestus, known as the Rostra, and which occupied a central position at this end of the Forum. Here Caesar went through the performance of having a crown offered him by the Consul, Marc Antony; and, afterwards, his bleeding body was exposed on the platform, by Antony, to the crowd below. Here also Cicero's head and hands were fixed, after his murder by Antony, B.C. 43. Built by Caesar, to replace the old suggestus on the Comitium, it was rectangular in shape, 79 ft. long, and 44 ft. wide. The tufa walls, 2 ft. thick, were cased with marble, and adorned with the bronze beaks from Antium. The platform was supported on piers and beams of travertine, on which rested large travertine slabs, paved with marble. At the back were placed the statues of ambassadors and others, which, with the bronze Rostra, had been transferred from the Comitium. Of these, the equestrian figure of Sulla, the statue of Pompey, and two of Caesar himself, are represented in the scene.

Set against the slope of the Clivus Capitolinus, the platform was accessible from the back, without special stairs, and undoubtedly this would be a more convenient, not to say dignified, approach, than a flight of steps like that shown in the scene which may be regarded as a concession to stage requirements merely. The orator, probably, on all occasions, stood in the middle of the platform, in front; and there is certain evidence that the balustrade at this part was left open, so that the whole height of the orator could be seen.

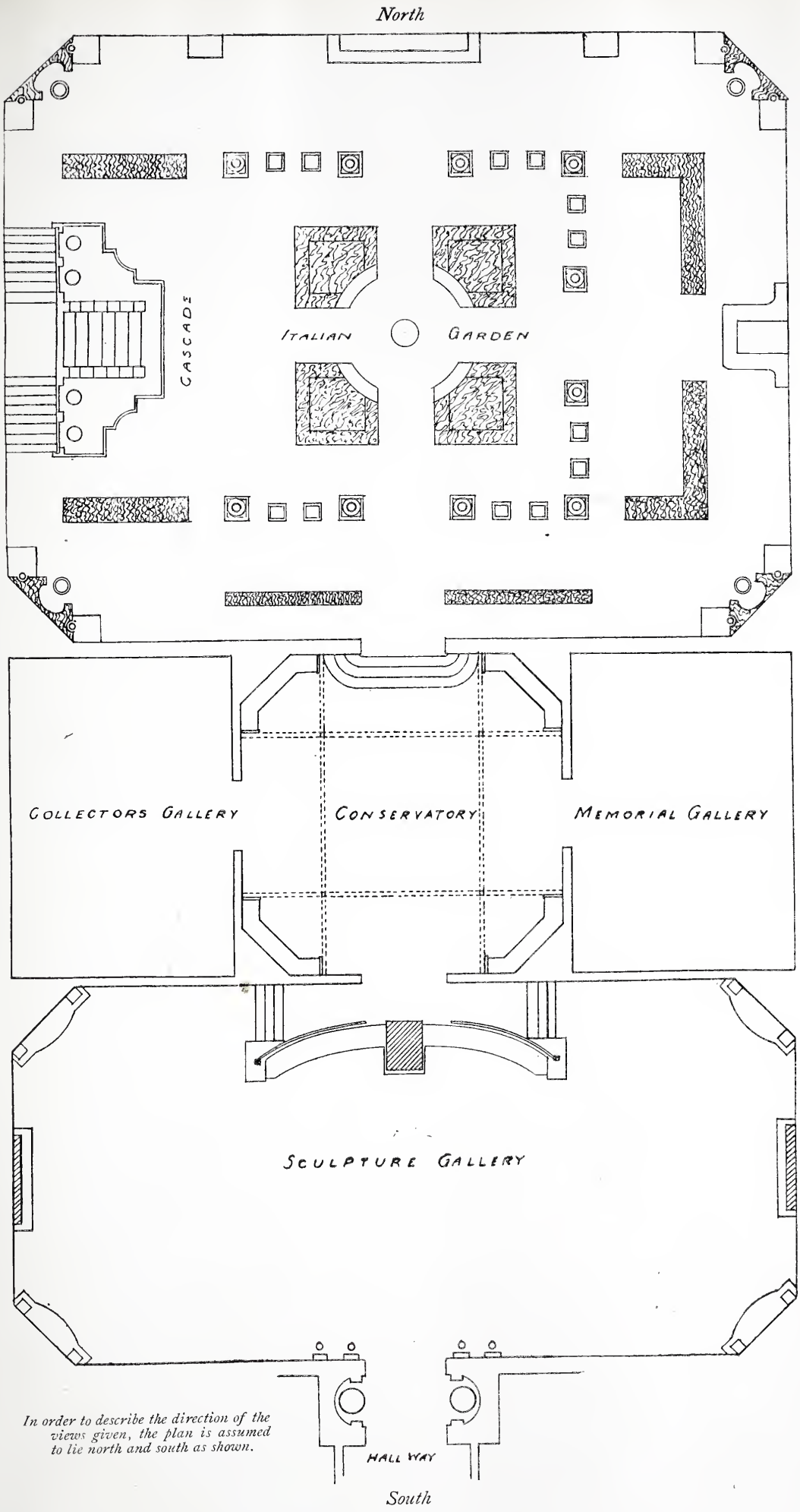
It may be taken for granted that the bier supporting the body of Cæsar would not be placed on the ground, among the people, and also, that Marc Antony, during the delivery of his impassionate oration, would not leave the confines of the Rostra. Nevertheless, the scene, as enacted, is one to be remembered, for its realism, its unity, its spontaneity; and the spectator may well be excused if he forgets for the moment that he is not a Roman.

A NEW SCHEME OF ARRANGEMENT FOR SCULPTURE GALLERIES: WRITTEN BY BULKELEY CRESWELL.

In the early summer of the year before last an exhibition of sculpture was held in New York upon a plan deserving of wide attention; for on this occasion a fundamental attribute of sculpture, which is too often overlooked or disregarded, was fully recognised and eulogised, with an effect which must have been as impressive and suggestive in the fact, as it was original and thoughtful in conception.

Art exhibitions in America win no such attention as they do in London or Paris. The American public will throng to a collection of "old masters," or to an exhibition of authentic and notorious objects of Art, particularly when no payment is asked, but extend a scant patronage to the exhibitions of their own Art societies; and the attitude of the American press fosters this discriminating and prejudiced attitude, forgetting that the most ignorant and callous critics of Art are always the most exacting, and that the work of young unestablished and rising men will always attract the interest and curiosity of true enthusiasts.

At the same time it is a matter of general observation that America has a much deeper, truer, and more lively appreciation of the possibili-



In order to describe the direction of the views given, the plan is assumed to lie north and south as shown.

PLAN OF THE GALLERIES AT THE AMERICAN FINE ART SOCIETIES' BUILDING.

ties which Art offers for the adornment and distinction of her national monuments and commercial enterprises than exists with us here in England. This may be illustrated by her public memorial statues, which attain a national symbolic importance and a decorative value which is entirely lacking—which, indeed, is wholely unsought—in the bulk of those raised in England. The Daniel O'Connell statue in Dublin is one of the few monuments in the British Isles which is fitly and adequately conceived as a memorial. The Chicago Exhibition and the Phœbe Hurst scheme were evidences of a true national sense and admiration of what is magnificent and imposing, such as we may seek in vain to exemplify in our own present-day architecture. It is reasonable to doubt very much whether New York would tolerate the vulgarity, the blatant inefficiency, and the childish ignorance which are displayed in almost all of the few architectural or decorative assumptions at our Earl's Court Exhibition ; and the manner in which the various English Governments have frittered away the opportunities for a noble and impressive scheme of Government offices in a peddling spirit of budget-lightening economy, or in sheer indifference, could surely never be paralleled in the United States.

This, then, is the atmosphere wherein the exhibitions of the National Sculpture Society, to which this article has reference, are conducted. The Society is still in its youth, for its first exhibition took place only in 1894, and in connection with and under the auspices of the Architectural League of New York. To the latter circumstance may possibly be attributed the lines upon which these exhibitions have developed (although the inception and consummation of the idea of the exhibition we are considering are due to the originality and enthusiastic enterprise of Mr. Charles Rollinson Lamb), for sculpture in its highest attainment, as in its origin, has always reached its greatest significance and perfection as an accessory to the art of building, and in its noblest achievements it has been indissociable from architecture. It was in recognition of this fact, and of the principles logically implied by the admission, that Mr. Lamb in 1898 planned and arranged the exhibition of sculpture illustrated in these pages by photographs which he has supplied.

Although it is probable that there is no direct precedent for the scheme of arrangement here adopted, it constitutes no unwarrantable innovation. Mr. Lamb has only sought to impress upon the public mind the true significance of sculpture and to restore to it that dignity which was first derogated by the imitators of Michael Angelo. It was even in Michael Angelo's lifetime that the premonitory note was struck of that gradual degradation of the art of the sculptor to the art of the *scalpello*—to the mere skill of clever chisel-work such as now gives us the veiled figures, nets, chain-hawsers, and sculptured brocades and laces of the Neapolitan School. There was a time in the middle of the present century when the marvellous ingenuity acquired by the offspring of generations of clever chisellers threatened to usurp altogether the position of sculpture in England. Statues of little girls in their mothers' silk dresses, beautifully carved, were everywhere to be met, and memorial sculptures of draped mourners, with marble tears (raised to a high polish with putty powder), glittering upon their cheeks, were the rage of fashion, and even now this school, of which "You Dirty Boy" is a notorious example, is, vulgarly, the most popular in England. Such compositions as these are perfectly legitimate when rendered to a small scale in clay or terra-cotta, and are pretty enough toys to set about a room ; but what different claims does true sculpture make upon us! Most of us have seen a fine statue—a replica of the Apollo Belvedere, let it be supposed —set in the corner of a modern decadent drawing or dining-room, looking on at afternoon tea, or gazed at through the plethoric eyes of the diner as he cracks walnuts between port and coffee. There is a painful glaring incongruity in such combinations. They affect us like jewels set in the handle of a soup-ladle, a fine miniature upon a woman's neck, a happy colour-contrast painted on the parchment of a toy tambourine. These ornaments vilify where they adorn, and are themselves falsified and degraded by what they distinguish. Thus also fine sculpture, used to decorate a dining-room, sets the wholesome physical needs of man in an undeserved disrepute, and by incongruous and inharmonious surroundings is stripped of half its beauty and significance.

For sculpture holds subtler and more searching appeals than perhaps any other of the so-called "representative" arts. Though it assumes to deal with concrete subjects—to appeal to us upon the bases of our experience only—the precise channels of its appeal defy identification, as though, like music, it dealt in abstractions, and were purely presentative. We look on such a picture as Millais' "Blind Girl," and the tears may rise towards our eyes, and we understand wherefor. We gaze upon the Venus of Melos, and the tears may come and we know not why. A broken image, true and exact, of a half-clad woman ! It tells no tale, it awakes not the imagination, it rouses no echoes of memory. It begins and ends in itself; it melts us as music does. It is entirely self-reliant and self-contained. And this is the reason



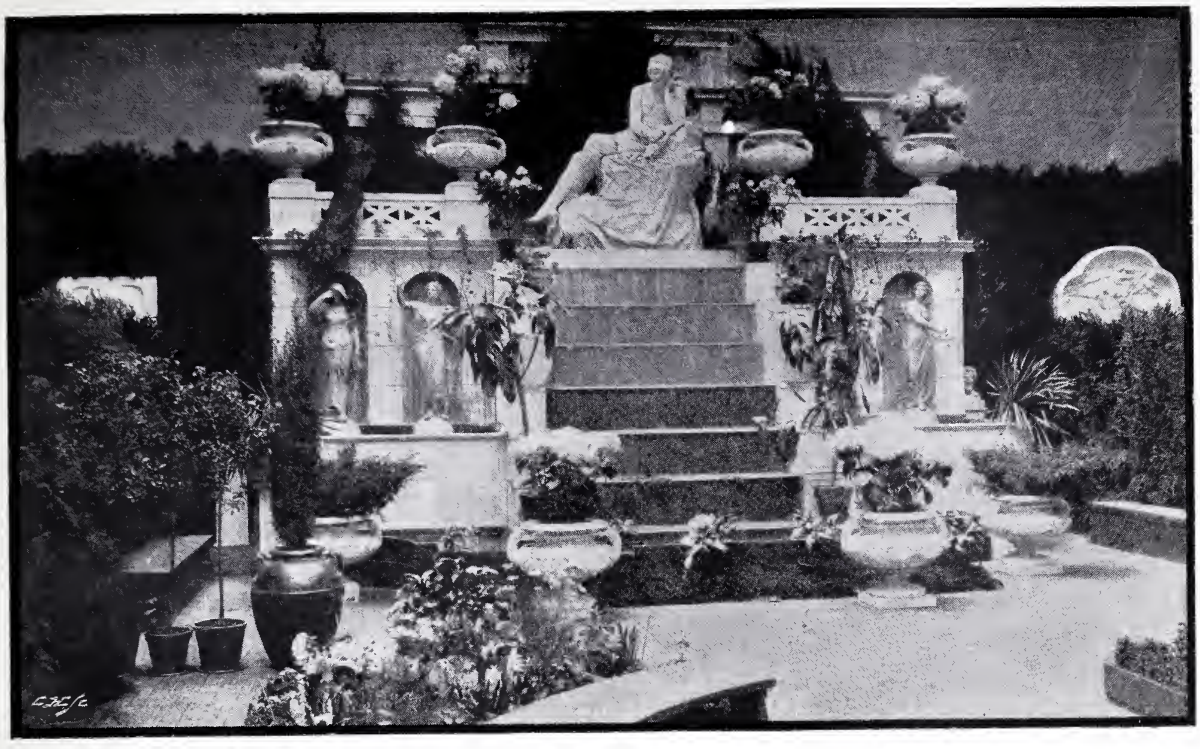
VIEW LOOKING SOUTH-EAST FROM THE CENTRE OF ITALIAN GARDEN, SHOWING THE "INDIAN HUNTER" STATUE.

that sculpture must stand alone; this is why it must be enclosed in solitude, and its solitude has always been effected by making it central to its immediate surroundings: by setting it where it is at an apex: by placing it at the focus to which all lines conduct the eye. Its place must be prepared for it like a throne, and, like a throne, seem to expect it in its absence.

It is difficult to find an analogy to sculpture, which is not a contemptible and inadequate comparison; but in this demand of sculpture that it shall reach to its full significance only after it has, so to speak, been set on an altar, it has the same quality that belongs to a rare cut gem which needs a rich setting if it is to be shown to advantage, but, thrown upon the dust, is of no concern among splintered flints or beside the glint of sunlight on a rain-washed pebble. And the analogy goes further, for a number of gems of varied size, brilliance, and colours taken from their settings and flung out upon a table or drawn together into a group, illustrates the air of insignificance which settles like a blight upon a collection of sculptures that are set out only along the wall of a gallery, or grouped in a corner of a museum.

A recognition of these qualities of sculpture, either formulated or instinctively evolved from the decorative origin of sculpture, has dominated and governed the development of the art throughout, and has particularly distinguished its great epochs. The two great schools of sculpture—"the only two perfect schools," as Mr. Ruskin tells us—the Greek of 500 B.C. and the Florentine of 1500 A.D., recognised sculpture only in its inherent relation to architecture, to which in its earlier stages of development it was subsidiary. It is an eloquent fact that the Pagan and Christian sculptors, divided by an interval of some two thousand years, with no common impulse but that of a pure sincerity and truth of purpose, found in the decorative needs of architecture the necessary motive and scope for their art; and for all the great activity in the making of ecclesiastic images in the Middle Ages, none of this work has ever gained recognition as having qualities pertaining to those of true sculpture. Architecture alone could afford that setting and enthronement which sculpture demanded; architecture was the sole object which sculpture could enrich without depreciation of its own nobility and majesty. It is true that there are many statues other than iconic or portrait groups among the relics of antiquity which have not been conceived primarily as an adjunct to architectural design, such as the beforementioned Venus of Melos, the Apollo Belvedere, the Laocoon group, the Venus de Medici, Donatello's St. George, and many others; but all evidence tends to show that these works were either designed to occupy certain positions, or, at least, that they were always placed in an architectural setting, or enthroned and eulogised by their surroundings. The Chryselephantine statues by Phidias, of Jupiter and Athena, were thus used, and the Temple of Zeus, with its lesser sculptures, was entirely ordered and planned to enhance the majesty and splendour of its central figure. The Venus de Medici was made for a portico of Octavia in Rome, when Augustus renewed and enlarged it, and Donatello's St. George originally stood in the Church of San Michele at Florence. Michael Angelo, in such works as his "David" statue, was the first to compose what may be called mere "gallery sculpture," which lacks the essential spirit of the finest sculpture, and calls for no distinction of environment. Even in the case of the lesser statuary—the nymphs and fauns with which the Italians decorated their gardens—this principle was always held by them to be essential; and terraces, flights of steps, fountains, and yew and cypress hedges were all availed of to segregate and distinguish the several sculptures. It has been left to the ingenious taste of the present century to dump marble statues haphazard upon the lawns of a "landscape garden."

We may therefore perceive that by disregarding the site and environment of sculptures we are neglecting a principle which "the only two perfect schools" understood to be the essential basis of the Art; and, moreover, by this misuse of sculpture we deny to ourselves one of its most strange and marvellous powers—namely, the ability it holds to modify or emphasise the scale and proportion of whatever it is set in relation to. It may be made to impress us with a sentiment of vastness and magnificence in a small design, or restrain the overwhelming sense of disproportion to surroundings in a colossus. An instance of this quality is happily exemplified in the composition of the cascade shown in one of the photographs reproduced in these pages. The figure of the student has a grandeur and a magnificence of scale which must be entirely due to the design, position, and size of the four figures in the alcoves below; for when we reason the matter out, and compare the figure with the blossoms on the roses, with the seat, and so forth, we realise that it must be something less than life-size, yet so convincing is the impression of magnitude conveyed by the composition that our reason will scarcely be convinced even while we look at the picture. It was, then, in recognition of these inherent natal privileges and limitations of sculpture that Mr. Lamb, in his arrangement of the National Sculpture Societies' Exhibition of 1898, essayed to restore to the



THE CASCADE, SHOWING "THE STUDENT"
STATUE AT THE APEX.



VIEW LOOKING NORTH-NORTH-EAST IN THE ITALIAN GARDEN, SHOWING THE BOYLE O'REILLY GROUP BETWEEN THE COLUMNS.



VIEW LOOKING TOWARDS NORTH-WEST ANGLE OF ITALIAN GARDEN. PART OF THE CASCADE IS SEEN TO THE LEFT.

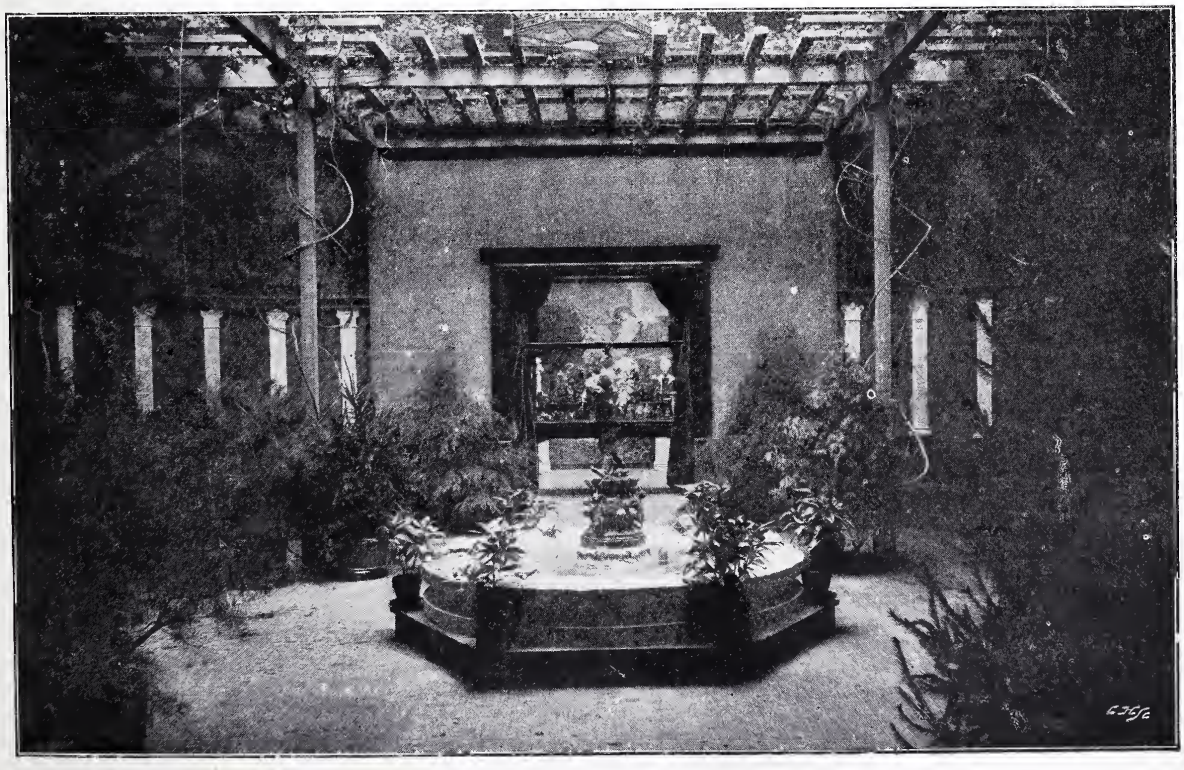
exhibits, as far as his means would allow, the original essential requirement of all worthy sculpture, of an appropriate setting and an acquiescence in its primal decorative quality. Thereby he hoped to reduce the popular prejudice and misconception upon the subject of sculpture which has been engendered by statuary after the manner of the modern Neapolitan school, and established, no doubt, by the inadequate recognition which classic sculptures obtain in the museums, where the visitor learns to regard each example in turn as a curiosity of Art or a masterpiece of the *scalpello's* craft, or as an example of the virtuosity of the sculptor; but can never grasp the full significance or the perfect motive of the composition, although he may overcome the incongruous distractions of his surroundings so far as to appreciate to a great extent the purely intrinsic and aesthetic appeals of the work.

To bring his scheme of arrangement closely within the sympathy of a public which, as has been said, are not wont to expend much original thought or enthusiasm upon the subject of the Arts, and to make his idea an object-lesson that should be thoroughly literal and practical in application, Mr. Lamb designed to illustrate how a well-to-do citizen might avail of sculpture for beautifying his home, and he assumed for his purpose that the American Fine Art Galleries in which the Exhibition was to be held should represent a suite of rooms in such a house.

It will be seen from the plan which accompanies this article that the American Fine Art Galleries are a series of five rooms of the conventional picture-gallery type, and lend themselves to this purpose with considerable effectiveness. The outermost room, marked "Sculpture Gallery," was supposed to represent the hall or other apartment which in a large town or country house might well be allocated to the display of sculpture. The central octagonal "conservatory" was arranged with a fountain and a trellis and vines after the Italian manner, while the two smaller rooms on the right- and left-hand side were supposed to be apartments reserved for Art objects — ivories, medals, ceramics, and so forth; which any collector of taste might be expected to have in his house. The fifth room, and the largest of the galleries, was arranged as a garden, such as might naturally be entered from the conservatory. The walls of this gallery were treated with boughs of spruce to suggest the trimmed yew hedge on the model of an Italian garden, and these same hedges were carried out into the body of the room; but, as a reference to the drawing will show, the axiality of the plan was so arranged as to give an uninterrupted view of all the important groups. The upper part of the wall was hung with cheese-cloth stained blue, which suggested the sky with sufficient reality to destroy the assertiveness of the four walls of the apartment, and, moreover, showed the dark-green of the spruce hedges in a pleasing actuality of contrasted colours. The formal and architectural quality of this gallery was enhanced

by a colonnade of three sides of a peristylium, the fourth side being occupied by the sculptured fountain and cascade shown in the photograph to which we have already had occasion to refer. This fountain served a further purpose in screening a staircase with its balustrade and well-hole, which may be seen in the plan leading downwards to a lower floor. The varying level of the rooms in these galleries, and the consequent flights of steps leading from one to another, though in many ways undesirable in a building used for public purposes, must yet have added considerably to the picturesqueness of the exhibition in question. The walls of the galleries generally were hung, where opportunity fittingly allowed, with small sculptures, tapestries, basso-relievos, and so forth, while the gallery named "Collectors' Gallery" contained some handsome tapestries, a case of magnificent Japanese carvings, medallions, and metal work; and the corresponding apartment upon the opposite side of the gallery held examples of memorial sculpture, a field of Art much neglected by us, and fallen to a great disrepute in the hands of the "monumental sculptor," who is no sculptor at all, and too often a sorry enough carver. The "Sculpture Gallery" was hung with an "old ivory" background, contrived of cheese-cloth stained with tea to such a shade as should best set off the objects of plaster and bronze arranged thereon.

A reference to the photographs illustrating this article will show how effective the actual consummation of Mr. Lamb's scheme must have been, and how much deserving of the wide interest and general applause which the exhibition attracted in New York. The series of vistas which are presented severally in these photographs emphasises for us at once how important is a nice observation of axial lines, as here exemplified, to a just and thorough appreciation of sculpture, and how much is lost to us in Art exhibitions and museums by the general neglect of these principles. Mr. Lamb says of this exhibition :—"It has naturally been a considerable experiment on my part, as I have never seen an exhibition just like this one, and it was to a large degree experimental. The effect has, nevertheless, more than warranted my belief in what can be done in an Art exhibition if a definite principle is laid down at the first, and adhered to." It must be borne in mind that the exhibition succeeded thus in spite of the slender means and limited opportunities at the disposal of the director, and in spite of the necessary anachronisms in the styles of the various groups and the restricted space in which a large number of sculptors had to be accommodated. We may therefore form some conception of the splendour, the magnificence, and the enormous enhancement of the educational value of our own sculpture galleries and museums, if their curators could be persuaded to adopt the scheme of arrangement



VIEW IN CONSERVATORY LOOKING TOWARDS THE COLLECTORS' GALLERY. A SHOWCASE IS SEEN THROUGH THE DOORWAY.

here advocated and exemplified. Mr. Lamb's experiment seems to prove that his scheme does not necessarily involve a great expense of accommodation. The very essence of the principle is that it admits of a certain ordered grouping of statuary which, set contiguous in the haphazard manner contrived in our museums, would appear intolerably crowded and entangled A cypress, a clipped yew, the column or impost of a properly designed colonnade or arcade or scheme of niches, isolates and distinguishes a sculpture when contrived upon a right principle more than an acre of flat plastered background and boarded floor. In our own South Kensington Museum in particular the need for a proper architectural setting to the magnificent collection of Italian statues, and reliefs, and Della Robbia ware, must oppress all who visit that part of the Museum; and the opportunity presented by the casts in the Greek and Roman Gallery for raising it from its official standing of an "Educational Storehouse" (as "The Times" has estimated the Museum) to the position of an educational recreation ground as well, are enormous, and indeed defy appreciation in imagery. Assuredly we may hold that Mr. Lamb has established and proved his case, and, like most people who have the conviction of their own originality, he will be surprised to hear, as he will no doubt be pleased to learn, that the principle of his idea has been developed elsewhere, though not precisely in connection with sculpture. In the Swiss Museum built quite recently by the Government of Switzerland at Zurich, and confined to the exhibition of relics of national art, the various galleries have been designed each in the style and pattern of a certain epoch; and in each of these apartments has been collected the pictures, furniture, fabrics, and metal work of its particular date, so that the untutored visitor may at once grasp the reality and practical meaning and application of the Arts, without which recognition they are robbed of their full significance and beauty.

The individual sculptures illustrated in the accompanying photographs will be of particular interest to English readers, as they are the work of American sculptors. Moreover, they largely consist of commissioned works which have lately been erected, or are about to be erected, in various parts of America; so that in this exhibition we see exemplified not only the characteristic work of some of the most distinguished of American sculptors, but may therefrom form some estimate of the high national appreciation of the art.



VIEW LOOKING WEST THROUGH THE CENTRAL AVENUE IN ITALIAN GARDEN. THE CASCADE IN THE DISTANCE.

Some of the most noticeable groups are the work of Mr. J. G. A. Ward, the President of the National Sculpture Society and the leading sculptor of the United States. To him is due the entire work exhibited in connection with the cascade, which has already been referred to in another connection, and the bronze "Indian Hunter"

group. The central figure of "The Student" in the former composition is from the Garfield monument at Washington, while the sculptures below on either side are studies for colossal statues of "Music," "Agriculture," "Science," and "Law" for the State-house at Hartford, Connecticut. The bronze is designed as a commemorative statue to James Fenimore Cooper, the novelist, and is intended to mark the site of his home at Cooperstown, New York. There is in this lithe, muscular figure an air of nervous vigour and high-strung intensity of purpose which typifies exactly the characteristic atmosphere of Cooper's stirring and romantic tales; and yet the sculptor has with admirable restraint denied himself the opportunities offered by vivid realism which, in a subject such as this one, must have tempted him in every direction. He has availed himself in no ways of the feathers and picturesque trappings of the Indian brave, which would have been perfectly admissible and indeed effective in a bronze statue, but has confined himself to the subtler appeals of pure sculpture. We must particularly admire his treatment of the dog, which he has invested with just such a suggestion of the classic convention as dissociates it from its surroundings and identifies it with the group. Another notable contributor to the exhibition is Mr. D. C. French, the ex-chairman of the Society's committee, whose Boyle O'Reilly group affords yet another instance of the true decorative intent which characterises the monumental sculptures here illustrated. The figures in the colonnade, which are plaster casts of the bronze statues in the reading-room of the Library of Congress, are by Mr. F. Wellington Ruckstuhl, Mr. Herbert Adams, Mr. J. J. Boyle, Mr. G. E. Bissell, Mr. P. W. Bartlett, and others. One of the most noted exhibits in the sculpture gallery, the "Hahnemann" statue, with the basso-relievos which are to form part of the monument to be erected in Washington, is by Mr. Charles N. Niehaus.

Mr. Lamb's innovation is undoubtedly a most valuable demonstration and suggestion, and his photographs bring home to us also the fact that we have something to learn from America upon the subject of memorial and monumental sculptures. Much might be said upon this subject were the topic within the province of this article.

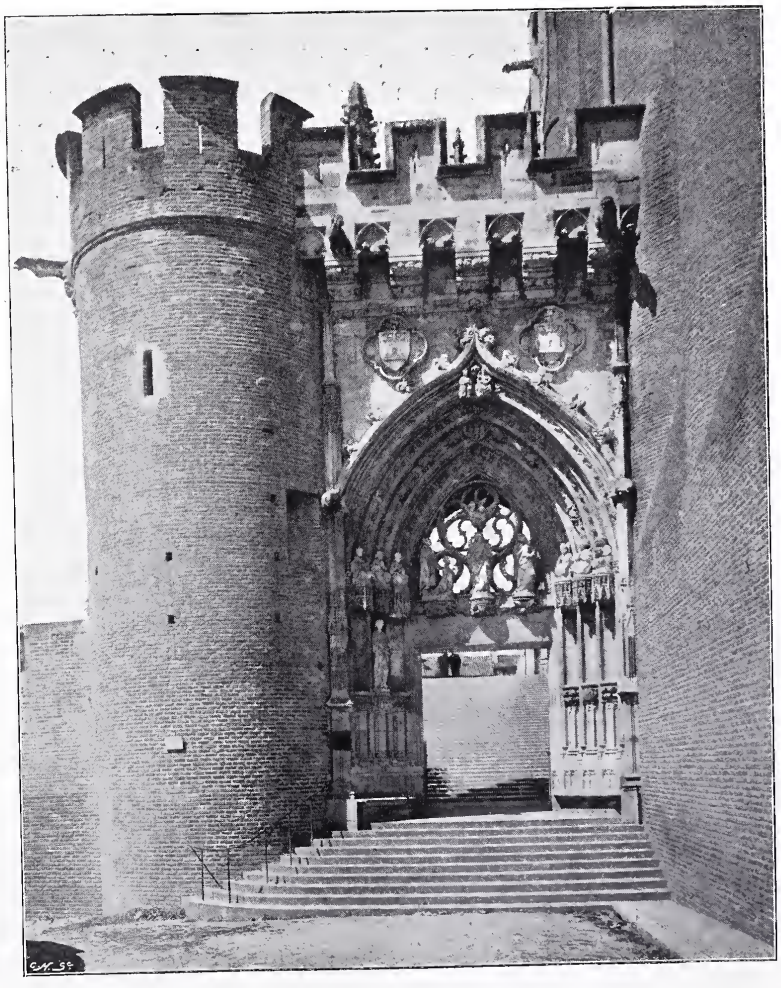
ALBI CATHEDRAL:* BY HUBERT C. CORLETTE.

THE cathedral church at Albi, the capital of the Tarn department in Southern France, is a building which forms in itself one of the finest landmarks in the history of the arts. The city is not fifty miles north of Toulouse, but because it is a little away from the main routes it is not so often visited as it should be.

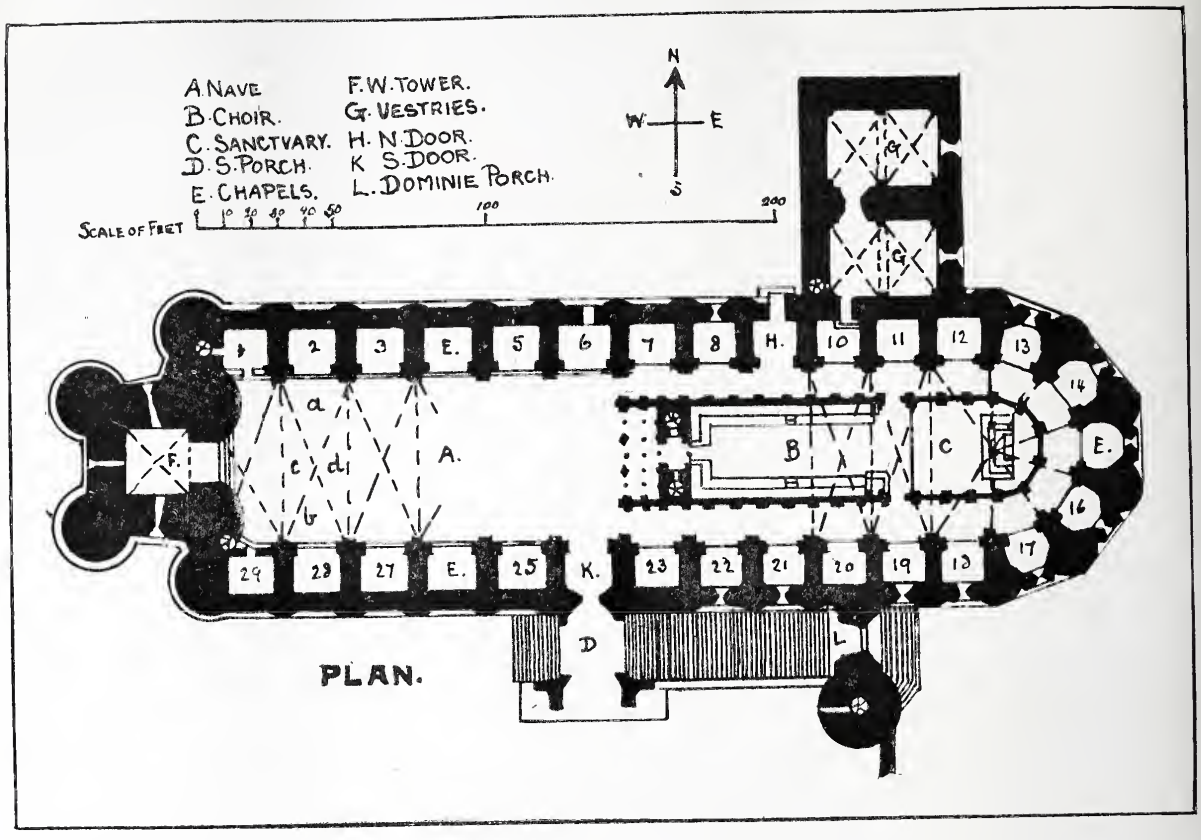
The old town was of some importance in the thirteenth century, since which time its name has been well known in mediaeval history because of the sectarian feud between the Albigenses and their opponents. The river Tarn flows quickly through it, and across the stream are several bridges, one being a structure which dates from the thirteenth and fourteenth centuries.

The cathedral was once a fortress and a church as well. It never could be mistaken for anything

* See "Archæologia, vol. lv., Part I., paper by R. W. Twigge, Esq., F.S.A.; "Gothic Architecture," by Edouard Corroyer, Architect to the French Government and Inspector of Diocesan Edifice 'Dictionnaire de l'Architecture," Viollet-le-Duc.



ALBI CATHEDRAL. THE DOMINIE GATE.



PLAN OF ALBI CATHEDRAL.

else. The church and the palace, with its adjoining buildings, form the southern and eastern sides of a large quadrangle. The north, with the fortifications, was towards the river. The west front of the cathedral, with its huge tower, partly occupied the other side. This tower is a mass of brickwork, like a great keep, rising in many stages with the angles formed by what might be considered four round donjons enveloping a high core which united them into one whole. From this group high walls of great thickness were built towards the river to meet those on the northern face.

The eastern end of the church rises as a great single apse, showing buttresses of an unusual circular form, between which are the small apsidal terminations to the five chapels within. These diminutive apses only exhibit on their exteriors the long windows which pierce them in two ranges. They rise out of the long sloping finish by which a deep base to the whole mass recedes into and receives upon itself the bays of the apses and the curved forms of the buttresses. The great apse rises with a vertical face to the top. The only "sets-off," which are very slight, are made in the buttress cylinders of brick.

This strong mass is very impressive. The materials of which it is made help this effect, for the small bricks with the long white lines of the wide jointing, running like the silver threads of an extensive web laid on a red field, break up the broad plain surfaces. The little human figures at the base become a scale by which to measure its size, as buying and selling they move about in the market-place.

To the south of this end is a kind of porch which now serves to unite the last relic of the southern fortifications to the church. This remnant is a round brick tower, which was built in the thirteenth century. It was originally one of a chain defending the wall which enclosed the great cloister, and within which was a cemetery, a treasury, the houses of the canons, the chapter house, and other buildings connected with the service of the church. These have all disappeared. The porch, named after Dominic of Florence, who was Bishop of Albi about the end of the fourteenth century, was strongly fortified, because by it was the only approach to the one entrance on the south side. There were two smaller doorways into the cathedral on the north, but they, being protected by the palace and fortifications, needed no such defence as this.

This tower, forming now part of the smaller southern gateway or porch near the east end, was once higher, but has been reduced to its present size by "restoration!" The veiling wall between it and the south side of the church had been much enriched by the prelate after whom it was named. But nearly all the statues and reliefs were cut away by the vandals of the Revolution last cen-

tury. Now many of them have been restored or repaired, following the original idea and design derived from documents which remained.

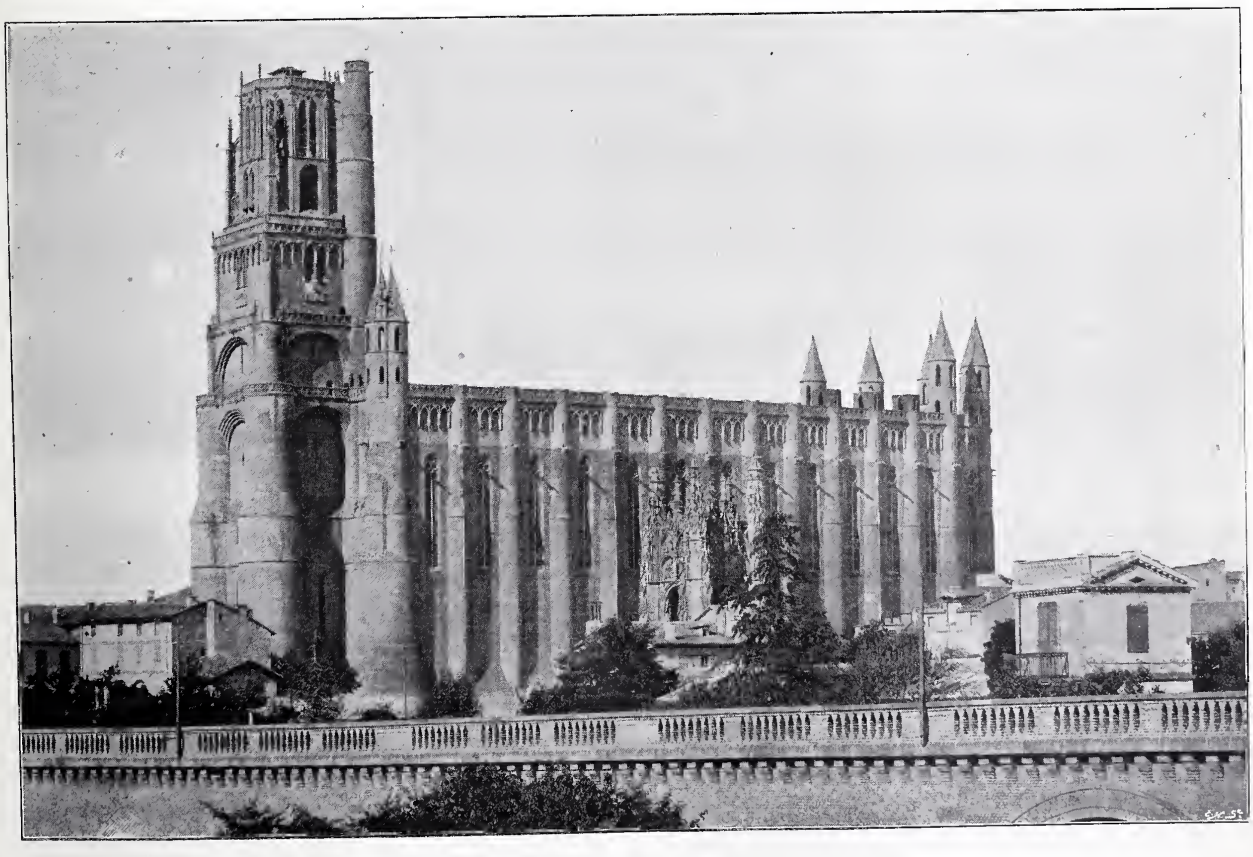
Within this outwork fifty steps lead on up to the great south portal, a flamboyant structure, standing on strong piers which support arches opening into it on three sides. The arch on the south was the one that used to lead into the cloisters; the western opened into a chapel, founded in 1521, now destroyed; and the northern formed the way into the nave.

The nave in this case really means the whole building. There had been a cathedral church in Albi in the ninth century. It remained until it was replaced by the present one, which was begun during the last quarter of the thirteenth century.

It has already been said that the church was part of a fortress. The great western tower 256 ft. high, was one of its most important points of defence. It was, no doubt, because of the uses this keep was to serve that there could be no entrance to the nave from the west.

The whole fabric is built of brick with the exception only of the mullions and tracery of the windows, the porches, steps, some later portions of the west tower added during the fifteenth century, and the screen-work within the nave enclosing the choir and sanctuary, which was also a work of the same century. The foundations are a little more than 150 ft. away from the river-level, and the walls as now "restored" rise 130 ft. from the ground, but they were lower at an earlier date. These latter are 8 ft. thick. The buttresses only appear on the exterior as slightly projecting curved portions of walling between the long windows, the sills of which are high out of reach from the ground. The real buttresses were, as the plan shows, inside the building, and between them were the chapels. These chapels stand a foot above the level of the nave-floor, which is an uninterrupted span of 63 ft. 6 in. The whole width, adding the depth of the chapels, is 92 ft. The internal length of this single vast nave is 300 ft., and its height from the paving to the crown of the vault is 100 ft.

The chapels are vaulted with diagonal ribs, and open into the nave by pointed arches. Above them, occupying the place of a clerestory and triforium combined, runs a gallery 14 ft. wide, communicating completely round the interior except at the west. In this it was no doubt intended that the occupants of the fortification might still take refuge for further defence in case of necessity. They were well protected in such a position, as it could be reached only by very small and easily defensible spiral staircases. The gallery is altered now in some details from its original condition.



ALBI CATHEDRAL FROM THE SOUTH.

The nave has twelve vaulted bays, counting from the west end, up to the transverse rib and buttress, where the apse begins its polygon of five sides, with an equivalent number of chapels. In the sixth bay from the west and on the south side is the principal entrance—a splendid feature under the great portal from without, and a truly glorious piece of design from inside the building. Westward, high up between the curved bases of the tower, is the great organ, with an interesting case. Beneath this and painted upon the brickwork are scenes of Life, and Death, and Judgment. Above all is the vaulting of the nave, with transverse and diagonal ribs dividing it into forty-seven compartments, with five more made by the vault of the apse. The whole vault is a most astounding work of colour decoration. There is much to be found in Italy, much in France, in Germany, and in Belgium; but there is little painted decoration so impressive as this.

The twenty-nine chapels each still retain some of their original designs decorated in colour. Many have, unfortunately, been defaced.

Further, there is that marvel of design and craftsmanship, the choir and sanctuary screen, and the rood loft, with their accompaniments. That this screen was once ablaze with colour is easily to be seen from the plain traces still remaining. Every niche—and there are very many—was once occupied by its painted statue, designed for and belonging to its place there and no other. It was once said that this building was not only a church, but an admirable museum! This surely is wrong. It is not merely a museum, but a truly admirable church, and an excellent example of what one should be. There is some fine glass of the fifteenth century still to be seen in a few fragments distributed among the windows. It is a pleasure to look at this even in its present state, but not at the miserable stuff called "stained glass" which now usurps a place in the chapel windows round the apse, whose chief stain is its vile colours, the next its design—or want of it.

The large painting on the barrel piers of the tower is the oldest, and one of the best, in the church. It is fifty feet high, and if the whole were still there it would represent one of the largest pictures to be seen. Though executed during the first decade of the fifteenth century, it is in a far better state of preservation than Michael Angelo's "Last Judgment" in the Sistine Chapel, where no pains have been spared to prevent decay. It was apparently painted directly upon the brickwork with so little preparation to receive it that the lines of the brick jointing all show upon its surface. This does not in any way impair the effect of the whole, but improves it rather by giving a play to the surface. The picture was complete until the close of the seventeenth century, when Archbishop Goux de la Berchère destroyed all the central portion in order to make another chapel under the tower. We may only form some idea of the treatment of this lost portion by supposing that it followed the traditional methods of dealing with the subject which the whole once so fully presented.

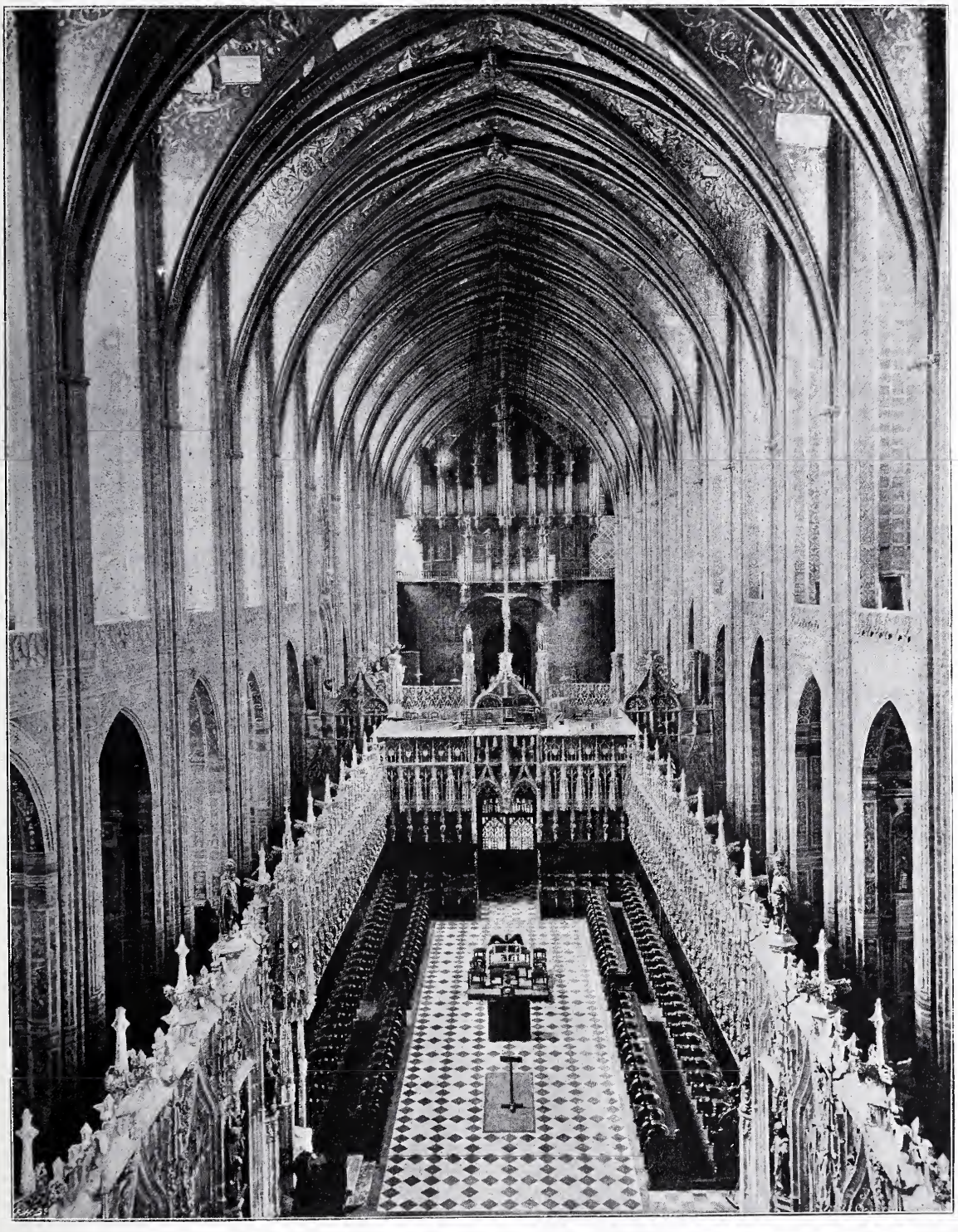
It was what is generally known as a "Doom" or "Last Judgment." This would probably have shown Our Lord as the central figure with angels grouped about the Throne, and the Virgin with St. John prominently placed. For the rest we have authority in the thing itself. It is a distinctly Gothic conception.

The upper portion of the picture is cut into by some brackets, which were inserted to help as supports to the organ above. One of these defaces the heads of some Apostles. This destruction was effected in 1736, when the organ was built. The general arrangement of the figures shows their then conception of the heavenly condition, and the conjectured state of Hades, and those who are there and rise thence. The first of these ideas was represented on the south pier, to the right of the central figure; the second on the north or left. The lower part, in seven divisions, represents the seven so-called "Deadly Sins," and indicates the peculiar torments supposed to be due to each of these. Above them, the general resurrection of all that were dead is shown with the just and unjust rising from the grave, each holding in their hands the book recording their deeds. The idea of the first resurrection was already forgotten. Among the just is an archangel blowing a trumpet. He wears a red dalmatic. Above these sit the saints in rows, and near them on a bench are the Apostles in white with gold nimbi about their heads. Above them are some angels. In the same manner a group of angels is arranged on the north side. The archangel in this case is clothed in white. The various scrolls bearing inscriptions are introduced as parts of the design.

Early this century there was a proposal, very nearly acted upon, to destroy all this work. The Revolutionists made up their minds to whitewash the vaults because they felt that as a temple of reason it was inconsistent to allow such representations to remain. It was too expensive to put the necessary scaffolds up, so they did nothing to it. That which has been described is perhaps the earliest painting now visible upon the walls.

The twenty-nine chapels between the buttresses must have been treasuries indeed before any attempt had been made to "preserve!" their contents.

Much, however, of the original work still



ALBI CATHEDRAL. VIEW OF THE NAVE FROM THE GALLERY.

remains. Many of the chapels were painted at various times during the fifteenth and sixteenth centuries, as the dates upon the work show.

Taking the westernmost chapel or bay on the north side as No. 1, and counting eastwards, and so on round the whole church, it will be sufficient to mention the most interesting as they occur.

No. 1 is now walled up, and was apparently not dedicated at all. In No. 6 was the old north door opposite to the great portal on the south ; it is now built up and the space used as a chapel. No. 9 is the bay in which the present north door stands, and No. 10 is the way into the sacristy, which consists of two large vaulted rooms. There is a spiral staircase in the south-east corner of the southern room. No. 11 contains work dating from early in the sixteenth century representing the Betrayal, Our Lord appearing to Mary Magdalen, the Bearing of the Cross, and the Resurrection from the Tomb. On the vault is also a figure of Christ attended by Angels, each bearing one of the Six Instruments of the Passion. The east wall is occupied by modern work which hides a painting of the Crucifixion. The next, No. 12, contains the best work now in the chapels. An altar built last century covers some decoration on the east wall.

The other walls are treated with two subjects : the one in the upper division shows Constantine victor over Maxentius ; the other, the discovery of the Cross by Helena. Other paintings are of a Cardinal and his nephews who were buried here, and a medallion portrait of Constantine and Helena. In No. 14, now much damaged by repainting, are Gabriel appearing to Zachariah, the Baptism in Jordan, Herod warned by the Baptist, and Salome making her request ; the condemnation of St. John the Divine and his martyrdom. The 16th, dedicated to SS. Peter and Paul, has scenes illustrating their lives ; the 17th has some fine work dealing with SS. James Major and Minor ; 18 and 20, dedicated to the Virgin, and to the Virgin and St. Stephen, respectively, are interesting. No. 24 to All Saints, and 26, to Bartholomew, must close this list, which, without the designs they contain before us, can only serve to indicate the range of subjects with which the chapels alone deal.

As the choir-screen is on the same level with these paintings, it is as well perhaps to mention it before the vault. This work was commenced about 1485–90. It has been described as the richest example of the kind in existence. The plan will show that it begins just eastward of the bay in which is the south door. There are three arches leading from the nave, one into the choir and the others to the side passages or ambulatories north and south. From these aisles are two other entrances to the central space between the sanctuary and choir. The northern of these still retains its old wooden door, which, like those opening into the nave, is a fine piece of design and craftsmanship. The south doorway was barricaded with boarding, as some "restoration" was still going on, in 1896, and the door itself had been removed. The old rood is gone, and in its place is a rather insignificant crucifix. But the painted figures of the Virgin on the north and St. John on the south side are still in their original places. The one on the north is particularly beautiful. The head is slightly bent forward and looks down, the hands are clasped, or rather wrung, with the arms straightened downwards stiffly in front of and close to the body, and from the head—which is partly covered by it—falls a long clinging robe in straight folds down the back. The whole attitude is one of intense grief and suffering, not hopeless and despairing, but full of restraint and very dignified, very impressive. The original rood was of gilt bronze hung from the vault above by a great iron chain of beautiful design. This and the other two figures north and south of it were above the rood loft, or singers' gallery, which occupied the space provided over the vaulted entrance to the choir, a large porch-like structure open to the nave by three arches, forming bays divided in the vault into twelve compartments. The only statues on the west face of the screen which the Revolutionaries considered worthy to remain were those of Adam and Eve.

Passing into the choir through the doorway under this porch, there are, north and south, two other doors giving access to the circular staircases leading to the gallery above. The space between them is vaulted, and in every direction is carving and tracery of the most lovely kind. Standing here under the arch and facing east, the whole place is revealed. Above this arch, between the return stalls, is the statue of St. Cecilia, the Patron Saint of the Church. She stands in her niche facing the altar, and carries an organ and a palm in her hands. Behind each stall is a panel, painted alternately with a red and black ground colour ; and upon this again are conventional decorative designs. The little figures of angels in stone, under canopies of the same material, are placed one between each stall. They are winged and robed and painted in various colours. Each one is a study in modelling, fine in form and pose. On the north and south, inside of the entrance from the west, upon the jambs and within their niches, are two figures of angels.

The woodwork of the stalls is very plain in



ST. PHILIP.



From drawings by H. C. Corlette.

JUDITH.

comparison with the masonry. The contrast is most valuable. At the end of the southern range of stalls, eastward, is the archbishop's throne.

Beyond this point, the eastern termination of the stalls and choir, were the north and south doors already mentioned as communicating with the north and south aisles.

These doorways opened under arches which were moulded in broad, simple hollows, not very deep. Above the stone arches of the doors was some tracery with long sweeping lines in its curves, filling in the space between the lower and upper arches. These latter carried on their extrados large crockets of vigorously carved, deeply cut foliage. As a crowning feature to each doorway was a painted piece of sculpture. On the north was Charlemagne and on the south Constantine.

The altar now in the sanctuary is not the original one, and the paving, only lately finished, is also entirely new, both in the choir and the sanctuary.

The next things to notice are the sculptures of the Apostles and Prophets, which are still preserved upon the screen inside the choir, and also outside in the ambulatory. The illustrations of four of these in detail may give some idea of their characteristics. These figures are all painted. The colouring on the flesh parts is not realistic, and there is little, if any, attempt to imitate nature. The faces and hands are merely slightly toned, and there does not appear any indication suggesting that they ever were otherwise. The drapery, on the other hand, is coloured. Each figure thus treated becomes a fascinating point of interest all round the screen. They stand upon pedestals and under canopies. The colour, which was laid on in flat, broad, unshaded masses, is covered with dust, so that it is necessary to brush the figures carefully in order to see the real quality of the hues as they now are after over four centuries of exposure.

The general arrangement of these figures is interesting. Nearly all are in good preservation; but it is, perhaps, to be expected that, out of forty-eight statues, some noses and hands, as well as other details, should be broken away—especially as the level on which they stand is only 7 ft. from the general floor line. The figures themselves are 4 ft. 6 in. high.

Each of the thirty-five bays of this screen is filled with tracery, and there is much excellent carving of great variety. The pedestals and canopied niches for the statues are different in design in the eastern and western portions, but the figures are all approximately of the same date.

Their arrangement was evidently a matter which had been very carefully considered. In the central bay at the east end behind the altar is St. Mary the Virgin. From this point John the Baptist and the Apostles are ranged. On the north side next the centre is St. Paul. Then come in the following order St. Andrew, St. John, St. Thomas, St. Bartholomew, St. Simon, and then across on the further side of the entrance from the north ambulatory is St. Matthias. Beginning from the same point at the east, but following round the south side, come St. John the Baptist, St. Peter, St. Mark, St. James Major, St. Matthew, St. Philip, and on the other side of the south doorway St. Jude. Of these figures, all of which are inside the screen, St. Jude and St. Philip are illustrated. The figure of St. Philip is that of a physically strong man well set. The upper lip is clean and the mouth firm and decided. A well-trimmed beard, slightly curling, covers the chin. His nose is clearly cut with a strong bridge, rather Roman. A cloth of blue stuff is thrown over the head and falls, covering the ears, down upon the shoulders. His outer garment is loosely worn and is cream white in colour, with red and orange trimmings at the hem. Underneath it he wears a red vestment. St. Jude's is a less energetic face. The scroll bearing the inscription is red.

The Apostles each hold an inscribed riband bearing the Articles of the Creed; and there is a correspondence between the sentence borne by each of these and the inscription, carried by the figure which stands immediately behind on the other side of the screen in the ambulatory. For instance, the "Carnis Resurrectionem" supported by St. Jude is echoed by that which Daniel bears, "Educam vos de sepulchris." With each Apostle is also associated the emblem which tradition has assigned to him.

Outside the sanctuary and choir in the ambulatory are other figures representing the more prominent among the Old Testament characters, some being taken from the Apocrypha. Of the two female figures selected from those in the aisles, the one representing Queen Esther is an especially good piece of work. The lines of the folds, the design and structure of the dress, are all parts of one carefully studied composition. The greater part of the skirt is a golden orange, and the bodice is of the same colour except that on the sleeves there is some blue; the inserted portion, falling from about the neck over the breast and below the waist, has a little red in it. The crown is well carved, and from beneath it falls a covering piece over the back of the head and shoulders. The hair, twisted in large strands, is looped down over the ears and caught up at the back; some of it has been allowed to fall upon the shoulders.

The other figure is equally good. It is evidently

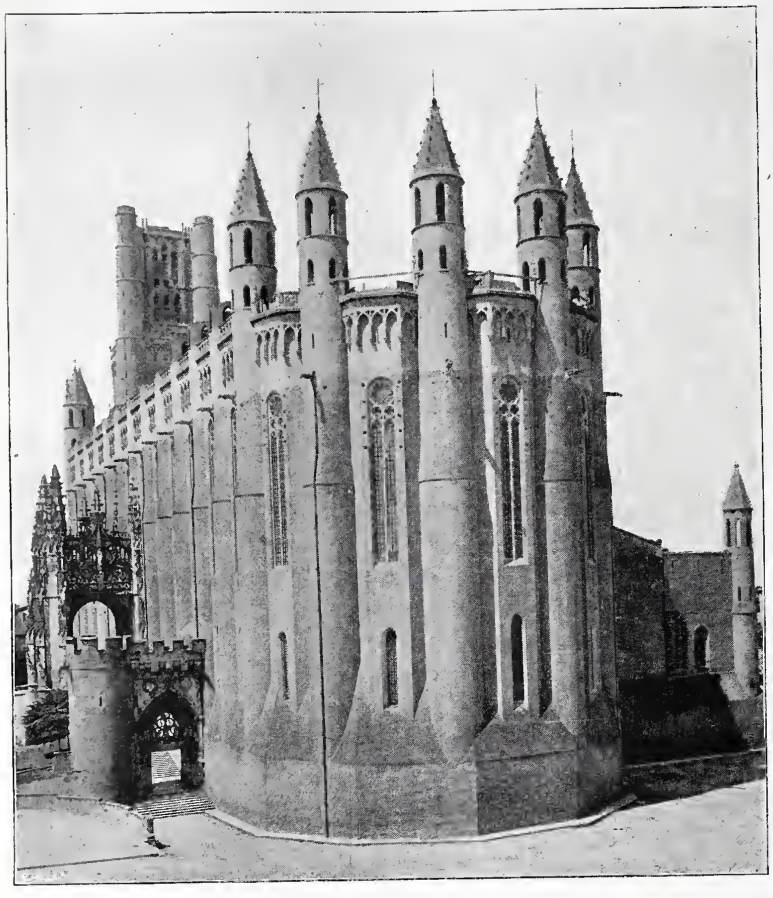


S.T JUDE.



QUEEN ESTHER.

From drawings by H. C. Corlette.



ALBI CATHEDRAL FROM THE SOUTH-EAST.

intended that it should represent Judith when she had put aside her widow's garments and robed herself again in the best she had. The colour of the dress in this case is red, and the sleeves from the elbows to the wrist are golden yellow. The hair is drawn back from the forehead and covered by a headdress curling spirally, and cut with designs representing a setting of jewels. A small cape, fastened with a brooch, covers the shoulders, and there is a studded girdle about the hips and a band round each arm above the elbow.

Among the other figures, the best are those of Isaiah, Jeremiah, Ezekiel, and Daniel. The wall of the niches behind each figure is painted a plain colour—some red, some blue, others a shade of grey.

There remains now the great vault of the nave, with its decoration. And it is upon this that the glory of the cathedral largely depends. But even this, if it did not cover so grand a field, could not be so impressive as it is. As a work of construction it is quite simple. The plain surfaces of the interior were brick plastered to receive the colour. The ribs which support this filling of the vault are stone, very little moulded.

Transverse ribs divide the whole into twelve bays, and these are subdivided by diagonals into forty-seven compartments. Excepting ten compartments above the windows in the first, second, third, fifth, and sixth bays, it has painted on it, besides the ground colour and the designs traced upon that, figure work of some kind with much variety of treatment. The simplest method by which to indicate the subjects of the work will be to mention in succession what each bay contains, beginning at the west, and naming them in every bay according to the following order: (*a*) compartment above north window; (*b*) compartment over south window; (*c*) west compartment; (*d*) east compartment; (*e*) subjects about the intersection of the diagonals, first west then eastward.

Bay No. I. (*a*, *b*, *c*), blue ground with conventional design only on it; (*d*), St. Catherine of Siena, St. Clare, Eleazar, Eliud.

II. (*a*) (*b*) as No. I.; (*c*) Job, St. Anthony, Achim, Zadok; (*d*) St. Urban, St. Silvester, Eliakim, Azor.

III. (*a*) (*b*) as No. I.; (*c*) St. Martha, St. Mary, Zerubbabel, Abiud; (*d*) St. Liberata, St. Anastasia, Jeconiah, Shealtiel.

IV. (*a*) Saints; (*b*) Saints; (*c*) St. Martin, St. Christopher; (*e*) West. Christ appears to Thomas; (*d*) St. Roch, St. Sebastian; (*e*) East. The Transfiguration.

V. (*a*) (*b*) as No. I.; (*c*) St. Martial, St. Salvi, Elisha, Naphthali; (*d*) St. Louis (Toulouse), St. Louis (K.), Tobias, Methuselah.

VII. (*a*) David, Tubal Cain, St. Gesenius; (*b*) St. Augustine, Theology, St. Paul; (*c*) St. Margaret, St. Apollonia; (*d*) St. Catherine, St. Mary Magdalen; (*e*) West. Coronation of SS. Valerian and Cecily; (*e*) East. The Annunciation.

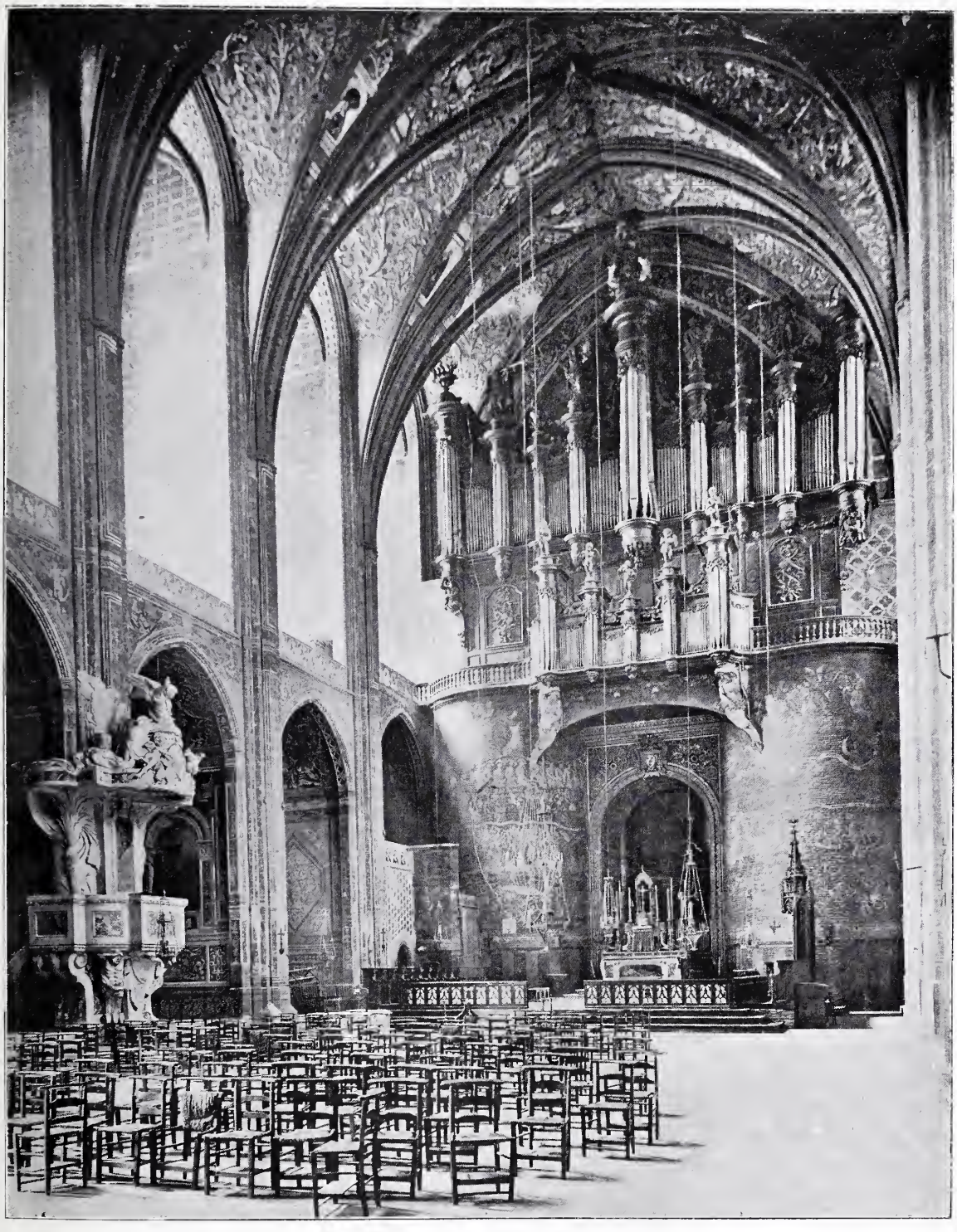
VIII. (*a*) St. Paul; (*b*) St. Peter; (*c*) St. Tiburce, St. Agatha, David, Zacharias; (*d*) St. Valerian, St. Cecily, Isaiah, Micah.

IX. (*a*) Sibyls Phrygia and Libyca; (*b*) Sibyl Persica, Anna, prophetess; (*c*) Humility, Hope, Haggai, Habakkuk; (*d*) Charity, Faith, Hosea, Daniel; (*e*) West. Agnus Dei.

X. (*a*) Abraham sacrifices Isaac; (*b*) Story of Susannah; (*c*) St. Joachim, St. Anne; (*d*) St. Joseph; (*e*) West. The Parable of the Virgins; (*e*) East. Coronation of the Virgin.

XI. (*a*) Nahum, Joseph; (*b*) Two prophets (?); (*c*) Justice, Fortitude, Isaac, Abraham; (*d*) Temperance, Prudence, Simeon, Ezekiel.

XII. This bay is that immediately above where



ALBI CATHEDRAL. THE ORGAN.

the original high altar stood in the enclosed choir below. There is now an altar in the same position, but the one most in use at the present time is at the west end below the organ, where another choir has also been improvised.

The bay is unlike the others, for it has only three compartments, as the diagonals in this case do not carry across from cap to cap but rise from the springing of the last transverse rib—the eleventh from the west end—to the crown of the next one eastward, which forms the base line of the great apse to the nave.

The subjects are (*a*) St. Jude, St. Matthias ; (*b*) St. Simon, St. Matthew ; (*c*) Adam, Eve, SS. Jerome, Augustine, Gregory, Ambrose ; (*e*) West. The Saviour having on His north, or right hand the winged figures of the eagle and the lion ; on the south, the man and the ox.

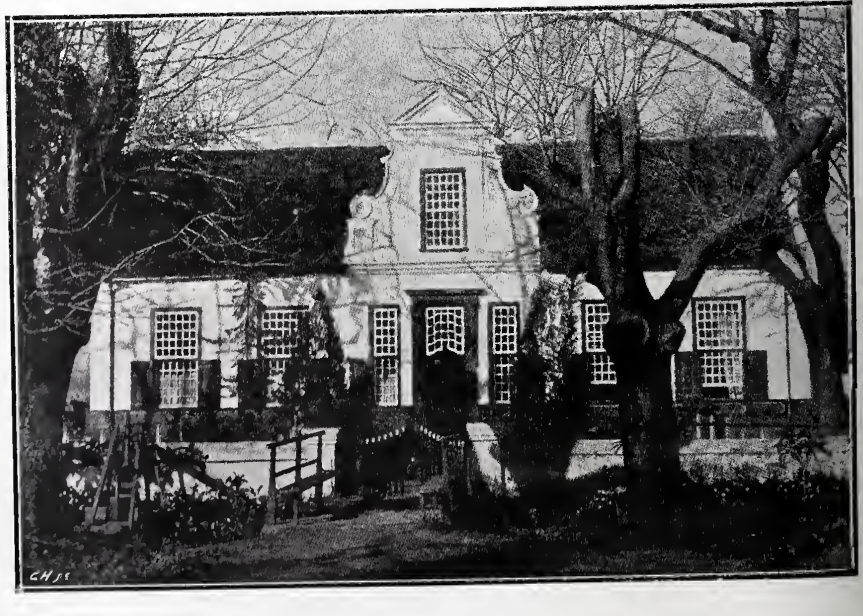
Round the apse in each compartment are, beginning on the north : (1) St. Bartholomew, St. Thomas ; (2) St. Philip, St. Andrew ; (3) St. Mary, St. John ; (4) St. Peter, St. Paul ; (5) St. James Major, St. James Minor.

The great vault is painted a blue almost as lovely in hue as the heavens. It is covered all over this ground, except where the figure groups occur, with designs in white, toned with grey. The ribs are now dull yellow ; they once were brilliant lines of gold, between which are placed the pictured groups. The work, excepting the five compartments of the apse, has never been "restored." It is now as it was left by the Italian decorators who executed it between the years 1502 and 1512. The blue has lost none of its depth and purity, and all the colours are, apparently, as fresh now and as brilliant as they were four hundred and fifty years ago. After some inquiry, it was found that the blue used for colouring the vault had been obtained from carbonate of copper, or, in the language of chemical analysis, "from the precipitation of salts of copper by carbonate of potassium." The general vertical walling of the nave between the buttresses and on the faces of these supports is covered with decoration chiefly composed of geometric forms. It is not as good in colour or design as it might be, and was, perhaps, executed by apprentices, or has been "restored." It does not give any very great evidence of inventive capacity, but, on the whole, adds to the effect of the interior.

ARCHITECTURE OF THE PAST IN SOUTH AFRICA : BY ARTHUR H. REID, F.R.I.B.A., CAPETOWN. PART II. CONCLUDED.

THE stoep is absolutely a prevailing feature of all Cape houses, both old and new. The floor, as a rule, is composed of the well known small yellow Dutch bricks laid on edge, sometimes diagonally, or of large red tiles imported from Holland. The ends, as a rule, have low walls across them, with seats and wing walls as shown in the illustration of Groot Constantia, and in many cases at Tokai (see illustration No. 8). Brick-plastered pillars are built along the front to support iron trellis for vines, but, strange to say, they are seldom covered by a roof. Perhaps the quaintest architectural feature to be found in the various old homesteads is the gable, dear to the heart of all true Dutchmen, and one in the treatment of which they excelled.

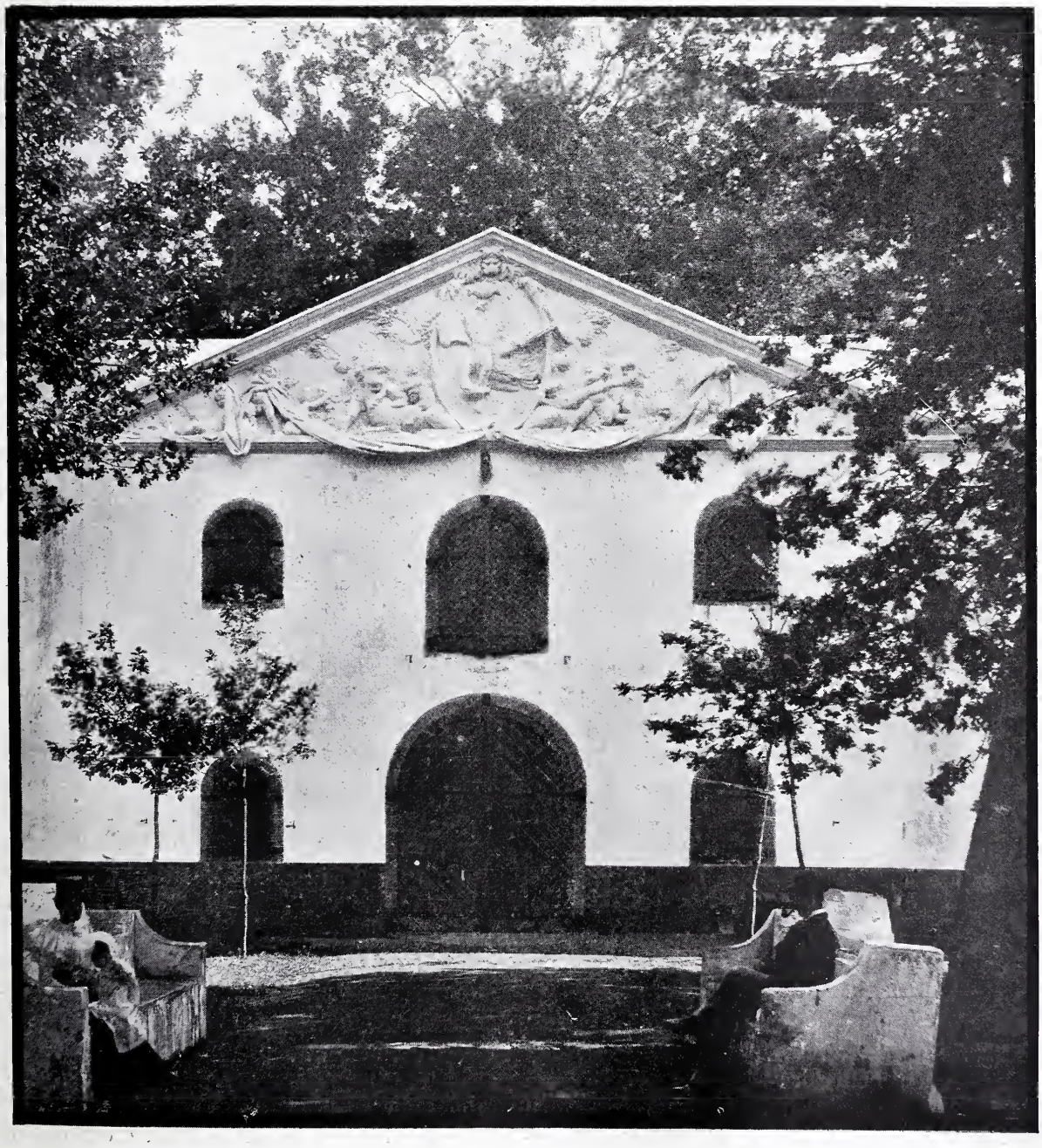
A perusal of all the illustrations will make this point self-evident ; but as further proof attention is called to illustration No. 9 (Morgenstein, built about 1796), No. 10 (Oude Pastorie, Paarl) ; but undoubtedly the most ambitious, artistic, and beautiful gable of all is that over the entrance to the wine cellar at Groot Constantia (illustration No. 11), where the tympanum is enriched by the finest piece of plaster moulding to be found in the country. The name of the artist and designer cannot be ascertained, in spite of every effort to do so. The work is of the Elizabethan type, showing children sporting, and intertwined with bunches of grapes, with a centre feature of a tiger grotesque encircled by an oval festooned margin



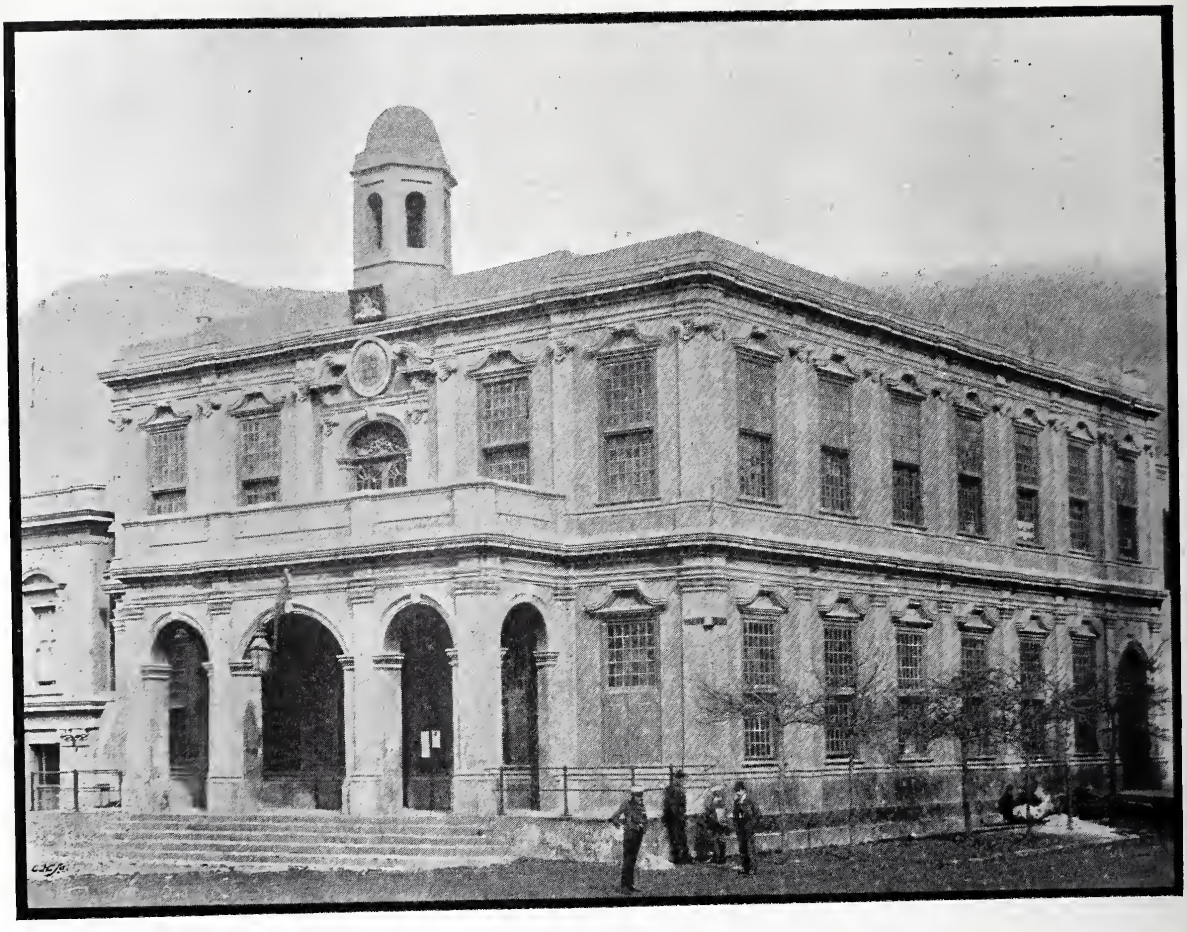
10. OUDE PASTORIE, PAARL.

or frame of original and beautiful design, from the bottom of which beautifully modelled drapery swags to the right and left, where it terminates in the clutches of two children. The whole design is full of vigour, grand in execution, and is a lasting testimony to the excellent class of skilled labour that was in those days employed in the country and outskirts of Capetown. Entrance gates and approaches to the homesteads have in the better class of old houses received considerable attention.

With regard to the internal arrangement and planning of the older houses, perhaps the less said the better, as from a modern point of view they do not realise the ideal of comfort, convenience, or privacy. The vestibule or "voorhuis" is certainly a feature which might with advantage and a due regard to privacy be perpetuated by modern colonial architects, or in a general sense by their clients. It was usually of large size, running rearwards from front to back of the premises, and divided into sections by wooden glazed screens, so that the back portion could be used as a room or the whole as a ball-room or hall. From the "voorhuis" both sitting and bedrooms opened, which meant that the servants in the execution of their duties were constantly in contact with the guests or inhabitants of the house. Passages were seldom introduced into the plans of a residence, as the roof, being of



11. ENTRANCE TO THE WINE-CELLAR, GROOT CONSTANTIA.



12. THE OLD TOWN HOUSE, CAPETOWN.

thatch, could not be safely constructed to cover more than the width of one room, the more so as in those days the width of rooms was too great. An example exists in Meerlust, Eerste River, built by one Henning Huising at the end of the eighteenth century (1770), where the difficulty was overcome by throwing out wings with an enclosed but open yard between them. The "voorhuis" is in the centre of the front or entrance block, and is surmounted by a gable. Wall cupboards in the larger houses were often prominent features, in which the large panelled doors played a prominent part, and involved much skill and labour in producing the brass hinge-plates and escutcheons fitted to them.

As Capetown increased in size thatched roofs became dangerous and difficult of adaptation to the necessities of town life. In the town proper and residences generally, though the "voorhuis" remained a distinct feature in planning, branch passages were built off it to serve rooms that flanked them on both sides. This of course involved roofs of larger span that could be well covered with thatch in one width. A substitute was therefore found in the flat roof of shell-lime concrete. That has always been and still is a feature in the Capetown house. Of course parapet walls were a necessary adjunct to these flat roofs, and as a marked departure from the open eaves of thatched roofs.

The roof concrete was made of slaked shell lime mixed with broken shells, and deposited upon the upper side of ceiling boards of the rooms, which were supported by ponderous beams, wrought and moulded on their edges, and spanning the whole width of each room. These beams were usually about six inches thick, and while wet the surface of concrete was beaten all over so as to work the whole lot into a compact mass. As a rule, nothing more was done, and the roof remained fairly water-tight, but many were covered with old tiles and provided a splendid promenade or drying-ground. They are very cool, and easily repaired should they crack through expansion or contraction during changes of temperature. No better example of this class of building could be found than the old Town House (illustration No. 12), which is the most elaborate structure of earlier times now to be found in the city of Capetown. A careful inspection of its architectural details will be interesting if not instructive.

In many of the town and country houses

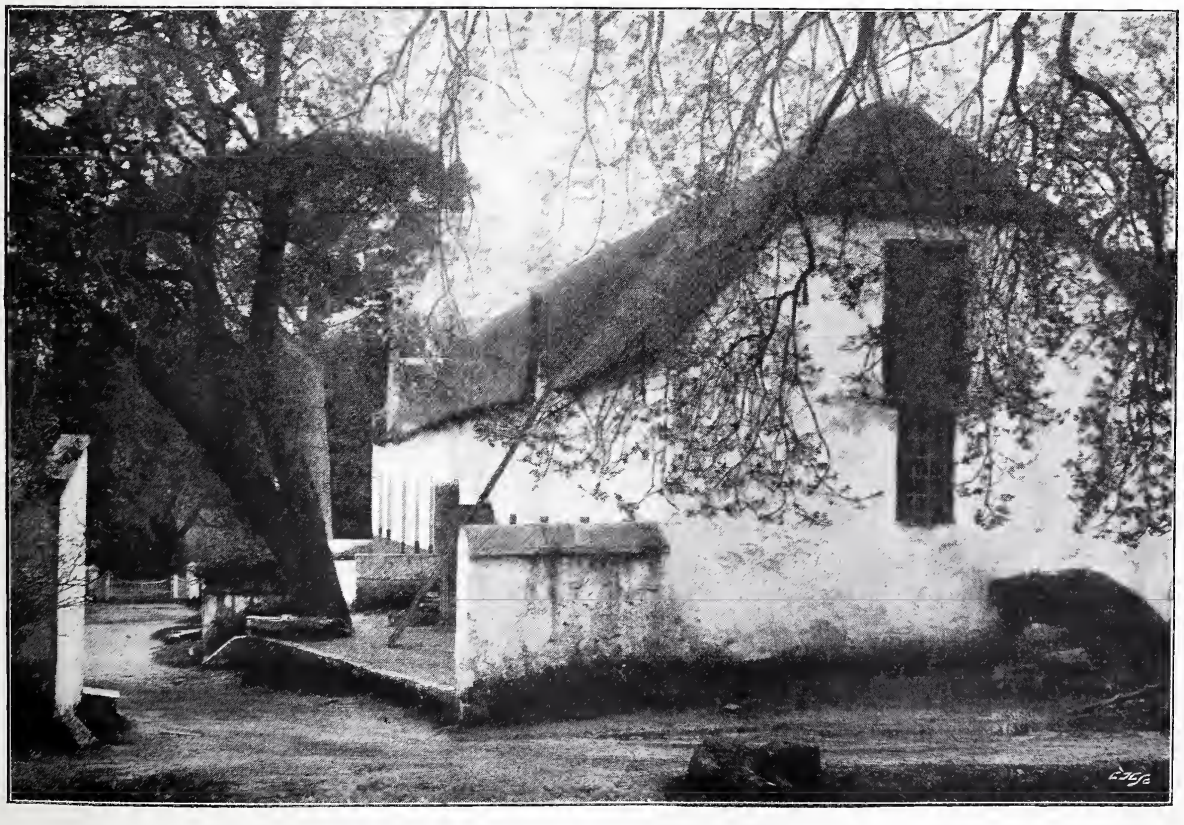
quarters were provided for the slaves who were formerly in general use by the more wealthy burghers. At Constantia these quarters were situate at the rear of the building and under the dining hall, and were dark crypts or cellars. Illustration No. 13 (Stellenberg, near Wynberg) shows the old slave quarters of that mansion as they existed in a special detached building.

It is generally conceded that the homesteads of French Hoek contained a magnificent collection of old furniture, china-ware, and articles of great value, brought from their unhappy but deserted homes by the French Huguenot gentry, who as refugees were settled in this particular district by Van der Stel. Even now many of the wardrobes and cupboards have silver-mounted locks and furniture ; and at Hamman's, before mentioned, there is a fine old carved ebony chair. It is of German origin, and was bought by Mr. Hamman's ancestors in the eighteenth century. Many fine specimens of choice pottery and other ware have been found in these old homesteads, but have been purchased by wealthy visitors from time to time and removed to other centres. Mr. Rhodes has many valuable relics among his collection at Groot Schuur.

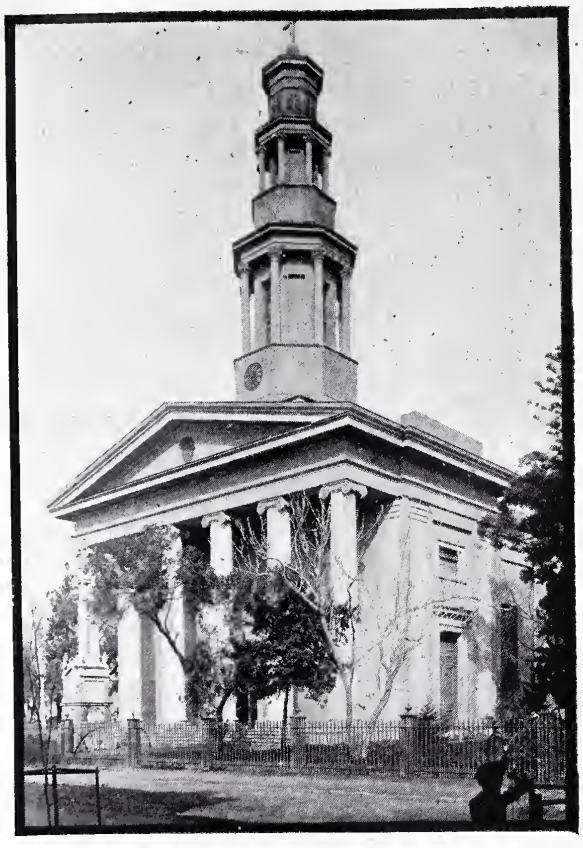
Stellenberg farm (Kenilworth, near Wynberg) is a most interesting example of one of the old homesteads of the eighteenth century. The village of Wynberg was founded in 1839 or 1840, and Stellenberg was the residence of Commissioner Mist in 1803. The plan is of the orthodox type, with the usual central hall or "voorhuis," with rooms opening out of it on each side, and carried out as wing buildings in the rear, and there connected by a wall with gate therein, thus forming an enclosed yard. The design of the bolts, door-handles, and shutter-catches are very quaint, and finger-plates are to be found on the doors. Illustration No. 14 shows the front of this mansion. It was in the year 1800 that the foundation stone of the existing Dutch Reformed Church in Capetown was laid, of which plate No. 2 is a view of its present appearance.

The only attempt at fresco work as decoration of walls, as far as can be found, is at the homestead Libertas, near to Stellenbosch, which place was reconstructed in 1771 by one Adam Tas, at which time a German artist painted, amongst others, the cartoon of "Charity" on the peculiarly crude fireplace in the central hall. This fireplace is concealed by teak panelled doors for use in the summer season.

In 1795 the British Fleet sailed into Simon's Bay, and after a short skirmish took possession of the Colony, and held it until 1801. During this period, owing to general unrest consequent on the change of government, little appears to have been



13. OLD SLAVE QUARTERS, STELLENBERG, NEAR WYNBERG.



15. ST. GEORGE'S CATHEDRAL, CAPETOWN.

done in the building line. In 1801 the country was given back to the Dutch, and in 1802 Commissioner De Mist and General Janssens hoisted the flag of the Batavian Republic at the Castle, and then commenced the oppression of the British settlers who had remained in the country, which was carried on in spite of protests and threats until 1806, when General Sir David Baird with a large force landed at Saldanha Bay, and marched upon Capetown, meeting and routing General Janssens' force at Blauwberg. From this time it may be said the social conditions of the people began to change; so far as the polite arts were concerned, it would seem not for the better. The first building of any importance undertaken during the second British occupation was the present St. George's Cathedral, built when Sir Lowry Cole was head of the Government. Illustration No. 15 shows this building as it was and is; but let it be hoped that it will ere long be represented by a more imposing architectural structure.

For many years sedan chairs were in general use; and, as waterworks were not in existence, all water for domestic purposes had to be carried from wells or mountain sources. With the abolition of slavery the farming portion of the community were absolutely ruined, and desolation took the place of prosperity in thecountry districts, where the agriculturists were left without labour. Their old homes soon fell into disrepair, and for want of money and labour many fell into a more or less ruinous condition. Illustration No. 16 shows the old bell tower at Vredenburg.

The author feels much pleasure in providing his professional brethren in England and other parts of the world, as well as the public at large, with a brief and graphic memento of what has been done in the past, and which is now slowly but surely disappearing under the mighty influence of modern requirements.

And now let us pass on and imagine, as did Rip van Winkle, that fifty years have vanished as a dream, for from an architectural point of view the less said about that space of time the better. The only productions of those years are such oddities, not to say monstrosities, as the present Supreme Court Buildings, the now demolished Exchange and St. George's Cathedral, and a few other equally uninteresting structures that are already doomed, and will shortly have disappeared to make room for nineteenth-century edifices, which will in due course be handed down to posterity as a reflection of the popular taste of the present day, in the same way as the old Dutch relics that the writer has had the privilege to describe illustrate the taste and peculiarities of those fine old gentlemen who have passed away, but are never to be forgotten.

May the works of the architects of the future, as well as the present, do themselves and their employers credit by doing the best possible under existing local circumstances!



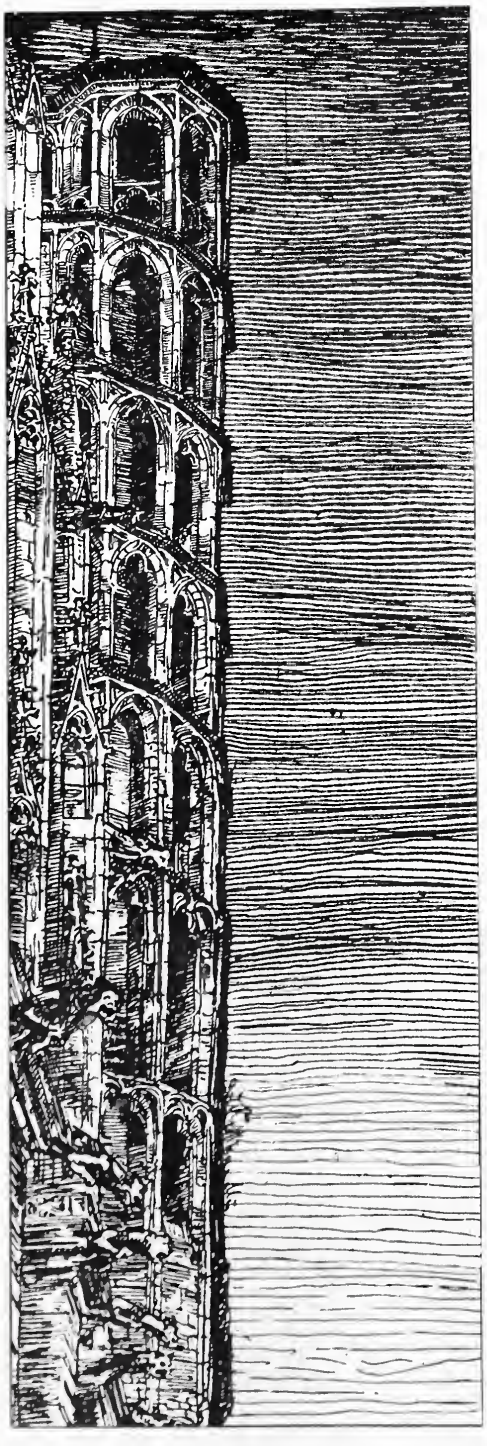
16. THE BELL TOWER AT VREDENBURG.



14. STELLENBERG, NEAR WYNBERG.

THE CATHEDRAL OF S. VITUS, PRAGUE.

THE cathedral of S. Vitus, or S. Veit as he is known in German, is one of the many interesting architectural monuments of Prague, the capital city of Bohemia. It stands upon the north bank of the River Moldau, which is here spanned by the magnificent Gothic bridge with its fine watch-towers and statues upon every pier connecting the two unequal halves of the city.



S. VITUS, PRAGUE: FROM SKETCHES BY BERESFORD PITE.

The cathedral, which is of no great size, is of late German Gothic of the fifteenth century, and is characteristically free in treatment. There is much picturesque grouping in the decorated flying buttresses with quadrant arches around the chevet and in the unfinished tower adjoining the south transept, which is crowned by a charming later Renaissance louvre of slate. The cathedral rises well over the group of the great Hradschin Palace, and dominates the beautiful landscape formed by the city spread around the curving banks of the Moldau, with the White Hill battlefield of the Thirty Years' War for its background. The sketches now published were made in pen and ink on the spot, and are of groups around the east end of the cathedral.

BERESFORD PITE.

S. MAGNUS, KIRKWALL.

THE cathedral church of S. Magnus, in Kirkwall, Orkney, was founded in the middle of the twelfth century, and was, roughly speaking, completed as it now stands in that and the following centuries. It is one of the most complete and interesting examples of Northern Romanesque work in the British Islands, and until a few years ago it would have been true to say that it was an untouched and authentic record of the time in which it was built. A new pyramidal roof and parapet had, it is true, been put on the tower at the time when the spire was burnt down, and some filling up of the joints and crevices in the outside stonework with cement and mortar had been done from time to time for the preservation of the fabric. In the inside the floor-paving had been repaired, some plaster vaulting had been done to the roof, and the two chapels opening out of the north and south transepts respectively had been walled up and converted into four chambers, one of which was used as a heating chamber, the others as vestries and committee-rooms. The ancient glass had disappeared from the windows, and modern glass had been substituted; but the interior walls were still covered with whitewash, which preserved, for the most part without concealing it, the ancient masonry, and some indications of coloured decoration which still remain point to the probability that the whitewash was itself a survival of mediaeval times.

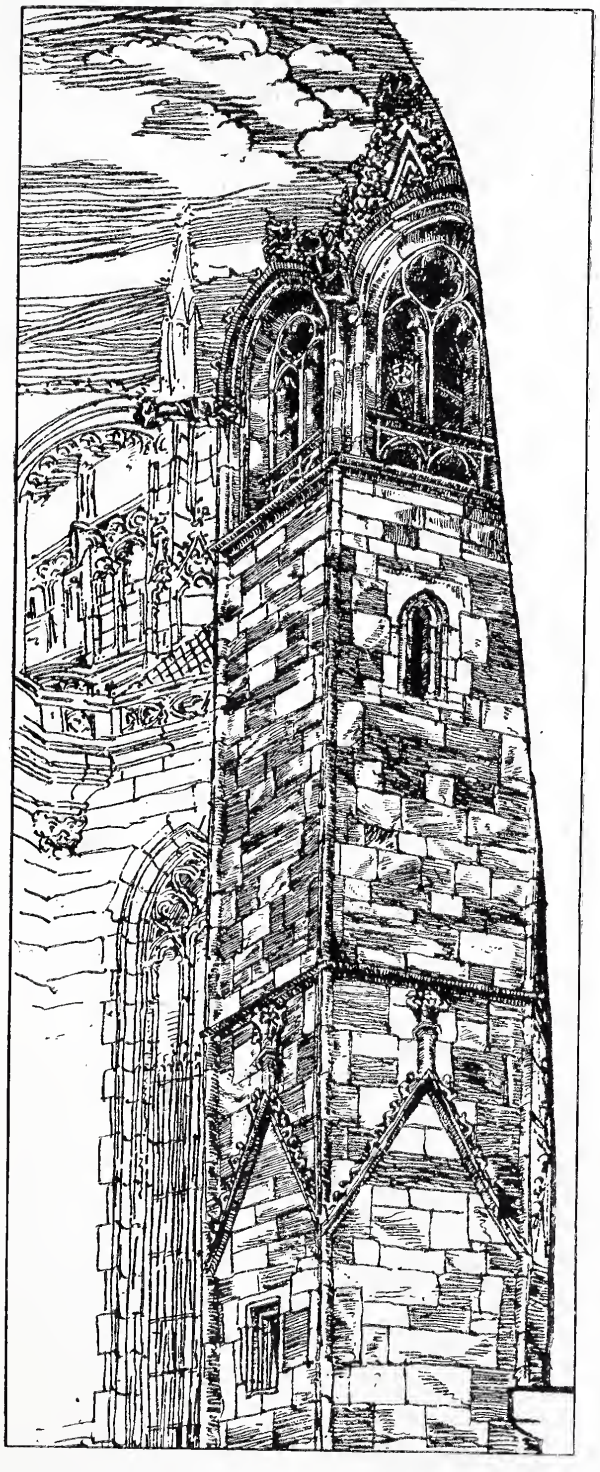
A few years ago a scheme of restoration was begun under the direction of a local architect: the whitewash was scraped from the piers and walls of the northern side of the nave—"scraped" is in reality too gentle a word, for the entire surface of the ashlar work was cut away with the chisel, and

pieces of stone ½ in. and ¾ in. thick so chiselled off were found on the nave floor at the time when the work was going on. The joints of the masonry in the ashlar work were accentuated by raised cement pointing from 1 in. to 1½ in. wide, and every joint of the rubble work was raked out and pointed.

At about the same time the masonry of most of the windows of the south aisle of the nave and of several windows in the north aisle was renewed. The sandstone in the new work is rubbed, carved, and moulded in imitation of the ancient work.

The system of restoration above indicated was stopped after part of the northern side of the nave and the north aisle had been modernised, and with the exception of the upper part of the south transept gable, which has been rebuilt, and the south nave aisle windows above referred to, the rest of the church still remains an almost unspoilt record and example of ancient building.

It is now, we believe, recognised that the work above described was a mistake; but the intention to effect a complete restoration of the church still remains, and the Kirkwall Town Council, who now have the control and possession of the fabric, have passed a resolution to the effect that the recommendations contained in a report by Mr. Hippolyte Blanc, of Edinburgh, shall be carried out.



S. VITUS, PRAGUE: FROM A SKETCH BY BERESFORD PITE.

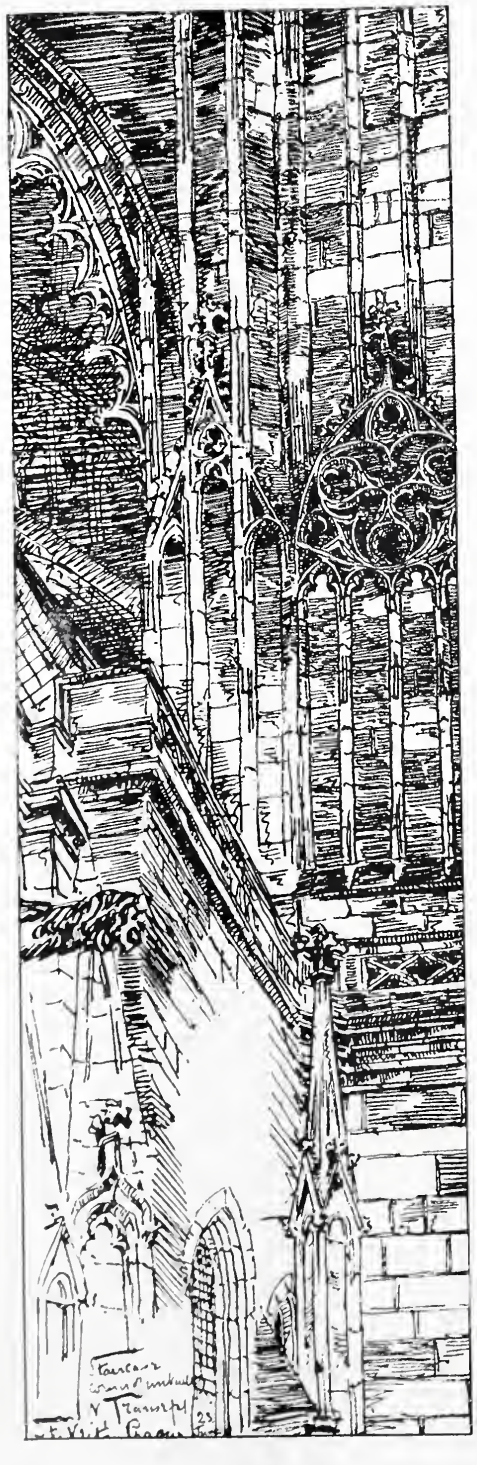
It appears, from Mr. Blanc's report, that he does not entirely approve of the work already done; but it is to be feared that, if his recommendations are carried out, the interest and beauty of the church will have been destroyed almost as effectually as if the earlier scheme of restoration had been completed.

The following references to and extracts from Mr. Blanc's report show the danger to which the building is exposed:—

1. "Every effort should be made to avoid chiselling the stone with a broad chisel." This seems to indicate disapproval of the way in which the surface of the piers, &c., of the north side of the nave has been removed; but it also seems to admit of the use of other kinds of tools and chisels, and it is clear that, with whatever tool the surface of the stone is removed or scraped or in any way tampered with, the age of the masonry is destroyed, for the inside of the stonework is no older than the stones which still lie unquarried in the hills.

2. The expression "clean down the masonry" occurs several times in the report. If the whitewash could be removed without destroying the surface of the stone, no harm would be done; in the choir, where the whitewash is so thick as to look like paint, and is of various colours, there would be a gain. But the difficulty of removing the whitewash in this case is very great. Sometimes, when it has been applied to a smooth surface like plaster, whitewash can be flaked off with the point of a penknife. This would be impossible where, as here, it adheres firmly to the rough tooled surface of the stone. From granite, again, or other hard stone, whitewash might be washed off with brushes and water; but it is very

doubtful if such a process could be applied to the soft sandstone of which Kirkwall Church is built without destroying the surface. If a brush would destroy the surface, much more would a chisel or any other kind of tool do so. Now, in the greater part of the chancel the surface of the stone is very interesting and beautiful, and the whitewash can hardly be said to make it less so. In the few cases—if there are any left still concealed—where an effect was originally intended by the alternation of red and yellow sandstone, the recovery of the lost effect would not counterbalance the loss which would result from tampering with the surface.



S. VITUS, PRAGUE: FROM A SKETCH BY BERESFORD PITE.

3. Mr. Blanc recommends that the angle pillars, where defective or deficient, should be replaced, and that string courses should be made good in the original mouldings where they do not exist, or have been broken off.

To some extent this has already been done, and the appearance of the smooth new pillars in the time-worn angles of the doors and windows is far more painful than the absence of pillars altogether. To insert new string courses in the ancient masonry would be a still greater outrage, and it would also be an architectural forgery;* neither does the appearance of things as they are in the least demand it.

4. "In the north transept," Mr. Blanc says, "part of the masonry requires pointing; the pointing should be kept slightly back from the face of the stone, and be drawn with a square key for ashlar, and a round key for rubble work."

This appears again to imply some criticism of the work which has already been done, but the method recommended would itself be a mistake. Except in cases where the stones have become loose, as is the case with some of the voussoir stones of the arches, there can be no real need for pointing at all in the interior. In every case where it is necessary the old method of smooth flush pointing would be better for ashlar work, and the rubble work should also be treated as it was by the original builders—that is, the interstices between the stones were filled up with mortar till a fair surface was obtained, in which often there is more mortar to be seen than stone. This surface is much improved by whitewash, and was probably always intended to be whitewashed.

5. "Clean down and point masonry, and make good deficient portions in perfect harmony with examples of old work" (in the north chapel, now used as a heating chamber).

This paragraph points to the danger of architectural forgery. If the heating chamber should ever be restored to its original form as a chapel, as recommended by Mr. Blanc, some new masonry would no doubt be necessary, but in such necessary work no attempt should be made to conceal the fact that it was done in the twentieth century.

6. Mr. Blanc proposes to extend and amplify the steps of the western porches, and to lower the

* By architectural forgery is meant the imitation in one age of the work of another age, which, if successful, would be deceptive as to the age of the work; if not successful (and in my opinion it never is or can be successful), it is worse than useless.

churchyard wall so as to give from the central square of the town a better view of the churchyard. Neither of these changes is necessary, and both are of doubtful advisability.

7. The two lofty arches that lead from the transepts to the two chapels on the north and south sides of the choir have been built up in the period succeeding the Reformation with rubble masonry, and the two vaulted chapels have been divided by floors into four separate chambers, used as heating-chamber, vestries, and sessions-room.

Mr. Blanc proposes to open up the arches and remove the floors, and incidentally "to make good the arches with new material," and "make perfect the piscina and aumbry."

As there is no intention of using the church for any form of worship which would involve the use of the restored chapels, the proposed change is clearly not necessary. It could only be desirable on archaeological grounds or for the sake of appearance, and on these grounds its expedience is doubtful:—

(1) Because, as Mr. Blanc says, it would probably involve "making good the arches with new material," and this would involve architectural forgery and the painful insertion of new into old work.

(2) In this part of the church there is some doubt as to the stability of the foundations, and it is not impossible that such doubt may have had something to do with the building up of the arches.

(3) The vestries and sessions-room are themselves not entirely without archaeological interest, and to destroy them would obliterate a page of history.

(4) The change would lead to a temptation to architectural forgery; such architectural forgery, for instance, as "to make perfect the piscina and aumbry," could only be justified if they were needed for modern worship, of which there appears to be no chance. Even in such a case it would be better to leave the old work unspoilt, and to provide anew whatever arrangements might be necessary.

8. The choir, which is now used for worship by the Established Church of Scotland, has been screened from the nave by a very plain glazed deal screen, which fills up the whole of the great chancel arch. Mr. Blanc proposes to remove this screen and to substitute another arrangement, including a choir-screen, of the usual height, in harmony with the rest of the church. The present screen is, it is true, a plain utilitarian construction; it is, indeed, little else than a partly glazed hoarding, but the contemplated change would involve the temptation to the erection of imitation Gothic or Romanesque carpentry, which should by all means be avoided.

The references made above to Mr. Blanc's report make it clear that his recommendations cannot be carried out without great danger to the beauty and interest of the church. Although it would appear that Mr. Blanc is not unconscious of the harm which has already been done to a part of the structure, it is also clear that his own recommendations would involve harm of the same kind, if in a less degree. The work already done cannot fail to be a warning to all who are interested in the preservation of this most precious relic of ancient workmanship. It cannot be doubted that such persons will feel the responsibility under which they lie to future generations, who, it must be feared, will find no remnant left in their time of the handiwork of their forefathers. That which we leave behind us, however clever in design, cannot supply the want: it will at its best show the ability of our draughtsmen, but it will have been carried out by men whose hands had ceased to work together with their hearts. Let us hope the Town Council of Kirkwall and their advisers may yet see fit to take some other course than that which they have at present in their minds.

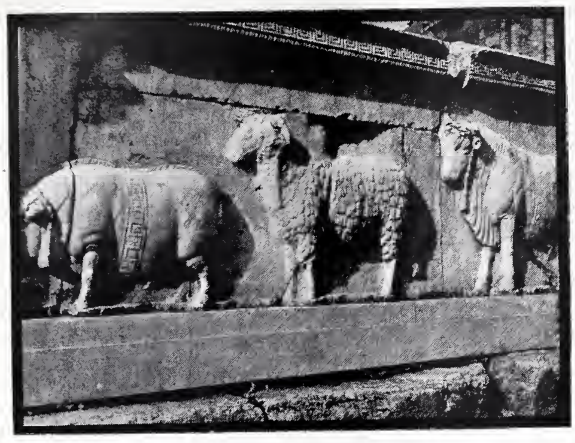
ARTHUR S. DIXON.

THE FORUM TO-DAY.

THE dust of ages has been an active agent in changing the face of Rome. A hill—the Mons Testaccio — owes its being, and its height of 110 feet, to having begun as a waste heap; the island on the Tiber exists only owing to an accumulation of mud, and it is from beneath the accumulation of centuries, a deposit of over 30 feet of soil, that the great Forum Romanum, situated in its narrow valley, low between the



THE FORUM, ROME, SHOWING THE SLABS OF LAPIS NIGER.

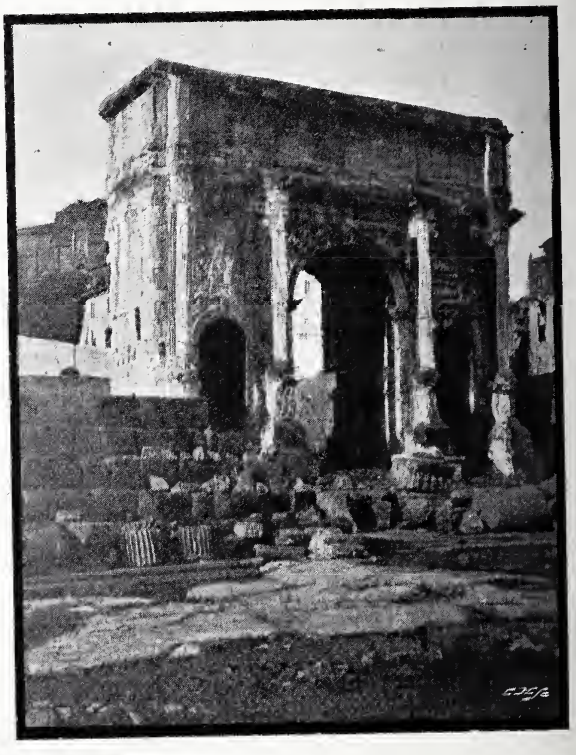


BAS-RELIEF IN MARBLE: ANIMALS "PREPARED FOR SACRIFICE."

Capitoline and Palatine Hills, is being brought to light.

Two hundred years ago the valley of the Forum had reached the level of the modern streets, and the old prints, up to the beginning of this century, show us little more than the capitals of the remaining pillars of the highest temples, as alone visible above ground. In the seventeenth century many learned works appeared on the Forum, and "closet scholars" exercised their brains on its topography, while it remained buried beneath their feet. Thus, up to the present date, all works written in the dark have become more or less obsolete in the light of the discoveries of to-day. It was reserved to the nineteenth century to bring the Forum once more to the light of day. The work of excavation was begun in its second decade by the French, who, then in occupation, were eager to obtain statues and other treasures as plunder; on their departure the Duchess of Devonshire obtained leave to carry on the work; and now within the last twenty-five years, the Italian Government have slowly and surely continued it. To-day, as cartload after cartload of earth is painfully drawn by horses and mules beyond the Arch of Titus over a heavy road, there can be no more interesting sight in the world than the hourly laying bare of the great Foro Romano.

It is surprising to see so few workmen employed, a mere handful, two or three at the various points, which, curiously enough, are being unearthed simultaneously. But in this great work, on which the attention of all students of the past is fixed, discretion and care come before activity. Under a former Minister, for instance, orders were given



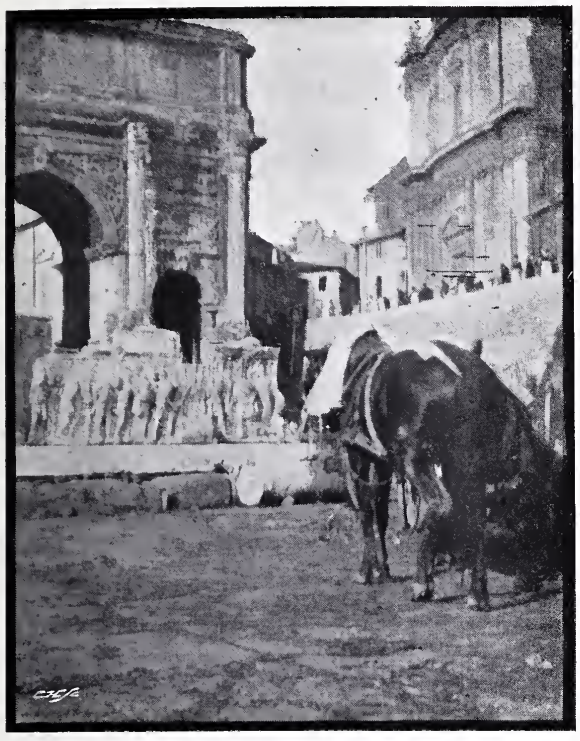
ARCH OF SEPTIMUS SEVERUS.



PART OF THE ABOVE BAS-RELIEF.

to the workmen to dig till they came to the foundations or to water, and consequently all the roofing, cornices, and upper colonnade of the Basilica Julia, which had fallen in, were carted away as rubbish.

But we have by no means reached the end of interest. The Forum Magnum was so small that it became added to by other forums, and these others, the forum of Caesar, and those known as the Imperial Fora, of Vespasian, of Augustus, of Trajan, with the exception of a portion of the latter, and of some magnificent pillars left of the temple of Mars Ultor which stood in the Forum of Augustus—are to-day covered with streets and houses, a busy thoroughfare, which this century will not see demolished.



APPROACH TO THE EXCAVATIONS FROM THE ROSTRA.

It is marvellous how small the Forum was: 260 yards long, and 140 yards wide at its widest, beneath the Capitol. Besides the descriptions and allusions of the ancients, the best guide has no doubt been the marble plan of Rome dating from the third century; its fragments, now pieced together, are in the Capitol Museum, and are known as the Pianta Capitolina.

Considering the limited space in the Forum, the marvel is that so many temples, basilicas, columns, triumphal arches and rostras could possibly have found place in it; but from the latest plans we see that the principal temples were raised on lofty platforms, thus gaining in height what they lacked in expansion, that the other temples were small shrines, and that the only available free space was in reality the Comitium, in which, just at the foot of the Arch of Septimus Severus, the discovery of slabs of lapis niger gave rise to the belief, a week or two ago, that the tomb of Romulus had been found. This notion has now been discarded, and, though tradition and Varro give this spot as his burial-place, we cannot reasonably expect to find any remains of the son of Mars. More reasonable is the hope now entertained of coming upon the golden urn containing the cremated remains of Caesar, as the pedestal of the pillar placed over them in his temple-tomb has been discovered.

Another point of special interest to-day is the excavation at the base of the temple of Saturn, beneath which the treasury was deposited, as recorded by Plutarch. Just outside the Forum proper, on the right of the Via Sacra towards the Arch of Titus, is the base of the temple of Vesta, a discovery of late years, and, closer under the Palatine, the House of the Vestals, the most secret and sacred spot in Rome. Reminiscences can be traced very perfectly; here in the Atrium are the foundations of the shrine which contained the Palladium "by no male beheld" (Lucan)—a statuette of Minerva from Troy. In this most interesting ruin many statues of vestals are propped against the walls, and it is damp and dank as in the time of the Emperors, when on account of its sunless, covered-in position, close under the Palatine, it had to be heated with hot air and water, the appliances for which have been traced.

Among its relics, one of the most interesting is a pedestal inscribed to the last High Vestal (fourth century); her list of virtues is long, but her name is erased; various reasons are advanced, the most interesting of which being that she became a Christian. It being now decided by the highest authorities that the tomb of Romulus has *not* been discovered, attention is now diverted a few yards further to the temple of Saturn, below which excavations are being made in the hope of finding the treasury.

"Publicola appointed the temple of Saturn to be the Treasury."—Plutarch.

MAUD BRETTINGHAM.



TEMPLE OF SATURN, THE FORUM, ROME.

THE SPOILING OF PARIS.

IT is always instructive to go to Paris, and especially so to those who love architecture. Here is an ancient city honestly modernised—a town of picturesque "bits" and narrow lanes converted into a superb example of systematic street-planning, stately, splendid, and convenient. The Athens of the modern world, its citizens are ever on the alert for some new thing—the latest development of art, the newest method of locomotion, the most modern illuminant. The thoughtful traveller also notes in his recurring visits the more solid and enduring side of the French character, the sense of proportion which runs through their higher art and restrains it, in spite of modern changes and passing fashions; the temperance and good manners of the people; the excellence of the café system and its superiority to the public-house. He notes that the respect paid to Art is universal: this is pleasant after the scanty and grudging recognition of its claims on this side of the Channel. More remarkable still is the position occupied in the public estimation by architecture. A new building is the subject of genuine public interest; its details are intelligently discussed by all classes; even the man in the street has his opinion about it. The structure is not allowed to stand amidst incongruous or squalid surroundings; authorities combine to help the architect and give his design a chance; harmonious grouping is insisted upon.

The great rebuilding era of Napoleon the Third has established a conventional style in street architecture which forty years ago was lauded to the skies, and is now denounced as monotonous. The truth is midway between these two extremes: picturesque it is not, and does not pretend to be, but the great streets are nobly designed, wide, lofty, and generally form vistas with some prominent building standing out clearly at the end; the style is quasi-classical in detail, relieved with fluted pilasters and delicate iron balconies; the proportions are good, and, although lofty, there is no oppressive sense of piling floor on floor. Such was Paris not long ago, such for the most part it remains; but the last few years have witnessed the beginning of a change which will, if unchecked, bring about a revolution in the appearance of the place and the architectural degradation of the French capital.

Before speaking of it a word more may be allowed upon the good side of Paris art and Paris management. For years after the Commune of 1871 the great walls of the Court of Accounts towered over the banks of the Seine, a blackened but imposing ruin, one of the best examples of great results achieved by a simple design. It is gone, and in its place is the new terminus of the Orleans Railway, but the quay is not spoilt; the low level of the line has enabled the greater part of the station to be hidden; what is seen is handsome and dignified. Two fine clocks, their gilded dials evidently suggested by the old "Horloge" further east on the same bank, give animation to the beautiful white masonry, here, as everywhere throughout France, very solid and satisfactory in itself.

The Exhibition has temporarily annexed two superb Palladian palaces, each intended for an art gallery, decorated with the favourite and almost universal Corinthian colonnade. These flank the approach to the new Alexander the Third Bridge, with its four bold pilons surmounted by statuary. One thinks of the four empty pedestals to Blackfriars Bridge, and sighs; nor is it possible to forget the *two* railway bridges, one a lattice-girder specimen, which nearly touch, and utterly spoil what might otherwise have been an ornament to a greater river than the Seine. Four pedestals, however, to bear statues of the four English Queens, are promised for the new Vauxhall Bridge.

By day the Alexander Bridge is a thing of beauty; the pavilions of the nations are pretty, if somewhat theatrical, that of England quite charming though rather too small; at night the scene is one of fairyland, a river of gold, a work of enchantment; by night and day the river service of noiseless, smokeless, little steamers gliding swiftly to and fro, is altogether beyond praise. It is, however, at the great entrance of the Exhibition itself that the spoiling of Paris is terribly in evidence; it takes the form of an illuminated arch of coloured glass, flanked by towers of the same, and surmounted by a figure of a lady in evening dress. The effect is that of pure burlesque; the structure would be appropriate at the Moulin Rouge, but it is an insult to the magnificent Place de la Concorde, at one angle of which it stands.

This is, indeed, temporary, but the evil tendency is showing itself in many important works intended to be permanent; it is a tendency to the one fault which was happily always wanting in Paris—vulgarity. There it is something new, and possibly this may account for its vogue; possibly, too, it may for the same reason speedily pass away. But unfortunately the same tendency is visible in other capitals, and accords only too well with the so-called spirit of the age, which is nothing if not showy, tradesmanlike, and commonplace. As is always the case in matters architectural, the jarring note has been struck by a violation of first principles. In the Champs-Elysées is a new hotel

—much boomed and advertised in the press—which exactly illustrates this fact. All French architecture strictly so-called is tapering: pointed towers in the feudal period; delicate pyramidal roof treatment in the *châteaux* of the Early Renaissance; ornate and stately mansardes in the seventeenth century. The new building is loaded with heavy "frontispieces" and masses of stonework in its highest storey; huge brackets and vast lumpy details arrest the eye, and, as all this heaviness and clumsiness rests apparently on plate glass, the building to the eye is palpably top-heavy. The new Café Riche, too, is simply an enormous mass of masonry almost without form, destitute of any characteristic French detail, hideously ugly, and a perfect blot upon the beautiful boulevard on which it stands. It may have been designed by a Frenchman, but, if so, it was one who sought a model for his building in Leicester Square or Knightsbridge. One of the beauties of Paris is its system of balconies in well-designed ironwork, often relieved with brass or a little delicate gilding. Will it be believed that these are in many cases covered over with the huge lettering now so prominent in London, sometimes white on a blue ground, sometimes in "gold," always enormous? After this it is scarcely necessary to add that the streets by night are disfigured by every variety of tawdry and tasteless illuminated advertisement. The spoiling of Paris, it would seem, has begun. Art may struggle for a time, but it is doubtful if it can survive when money and vulgarity unite against it.

JOHN C. PAGET.



THE STEPS AND PORTICO OF S. MARTIN'S-IN-THE-FIELDS. *Photo H. Irving.*

THE CASE OF S. MARTIN'S-IN-THE-FIELDS.

THE recommendation of the Improvements Committee of the London County Council to contribute one-third of the cost, not exceeding 270*l.*, of the proposed alteration by the Vestry of the steps on the west side of the church of S. Martin's-in-the-Fields was referred back for reconsideration by the Council on October 23 last, and it is to be hoped that nothing more will be heard of the proposal. The suggested improvement is at the best of doubtful utility, and cannot be looked upon as being of a metropolitan character, as the carriage-way will not be widened, and, although the Improvements Committee are of opinion that the Vestry's proposal is the most suitable and likely to detract least from the architectural effect of the present arrangement of the steps, it is incontestable that the alteration, which involves the abolition of the landing between the upper and lower flight of steps in front of the church which marks the former level of the street, and is therefore an interesting landmark, and the rearrangement of the whole of the steps, will change the aspect of the west front, which is at present satisfactory and to which we are accustomed, and is likely to impair the repose and dignity of the building. It is alleged by the Vestry that the steps are out of repair, and that accidents are of frequent occurrence in consequence. If this is the case, the proper course would be to replace the steps with new stone, but on no account should an attempt be made to alter the proportions of the steps, which were designed by the architect

of the church, and are in perfect harmony with the rest of the building. It is characteristic of the manner in which public works are carried out in this country that the Vestry of S. Martin's-in-the-Fields, without taking any other advice than that of their surveyor, should attempt to tamper with and injure the proportions of one of the few public buildings in the Metropolis of which we have reason to be proud. If any alteration is desired it should only be carried out by the advice of competent architects, and drawings or models showing the alteration should be publicly exhibited before the work is commenced. In the present instance it appears that the Vestry have obtained a contract from a builder for the execution of the work before applying to the London County Council for a contribution towards the cost of the work, which is not a desirable mode of procedure.

THE LATE WILLIAM YOUNG, F.R.I.B.A.

It is with great regret that we announce the untimely death of Mr. William Young, who succumbed to an acute attack of pneumonia on November 1, after an illness of only five days' duration. The late eminent architect, who was 57 years of age, was at the commencement of his career a Gothic revivalist of the Burgess school—in other words, of the school which fought with most earnestness and sincerity for the spirit of the Gothic builders, an element that was later to be swamped in the mediaeval copyism to which the movement gave birth. Thereafter Mr. Young turned his attention in an entirely opposite direction, and the energy which characterised the architect in his early devotion to Gothic found fresh fields for conquest in designs of the stately Renaissance. Such a transition of sympathies and ideals has rarely been followed by success, and Mr. Young has, therefore, strong claims to fame in having achieved not only success, but artistic success. The ethics of Classic perpetuation are so controversial in their character, so bitterly debatable in this age of pitiless controversy, that it is weakness to discuss them. Therein lay much of the strength of the late architect. He was not a controversial man; his charm was in his work. Never wholly satisfied, working always to his unsatisfied ideal, congratulation brought only a quiet statement of thanks, and an expression of his desire to pull down the building and build better. Quietly he went on building, bettering, evoking the belief of other men in his work; for men, torn with the jargon, the theorising, and the argumentativeness of modern architectural life, turned from the manufacture of theory-fitting facts to admire William Young's stately buildings, with their classic calm, their immutable dignity. The human heart, attracted most by opposite qualities, loves best what it sees least of. Here, at all events, there was relief from the babel and the shrieking, the pandemonium of adepts in architectural jugglery.

Mr. Young has done but very little ecclesiastical work: restorations and additions to Aberlady Church, a church at Peebles, and one at Halton, Warwick; but his domestic work is extensive. Chelsea House, Earl Cadogan's fine town mansion, is by him, and he rebuilt Culford Hall, the Suffolk residence of the same nobleman. Duncombe Park, Lord Faversham's Yorkshire house, has been twice rebuilt by Mr. Young; Haseley Manor, Warwick, and Holmewood, Hunts, are two of his best Gothic houses; and he was responsible for much at Elveden, Lord Iveagh's beautiful estate in Norfolk; at Chevening, for Earl Stanhope; at Panshanger, Earl Cowper's delightful Hertfordshire home, second only



THE NEW GUARD HOUSE AT THE TOWER, SHOWING ITS PROXIMITY TO THE WHITE TOWER.

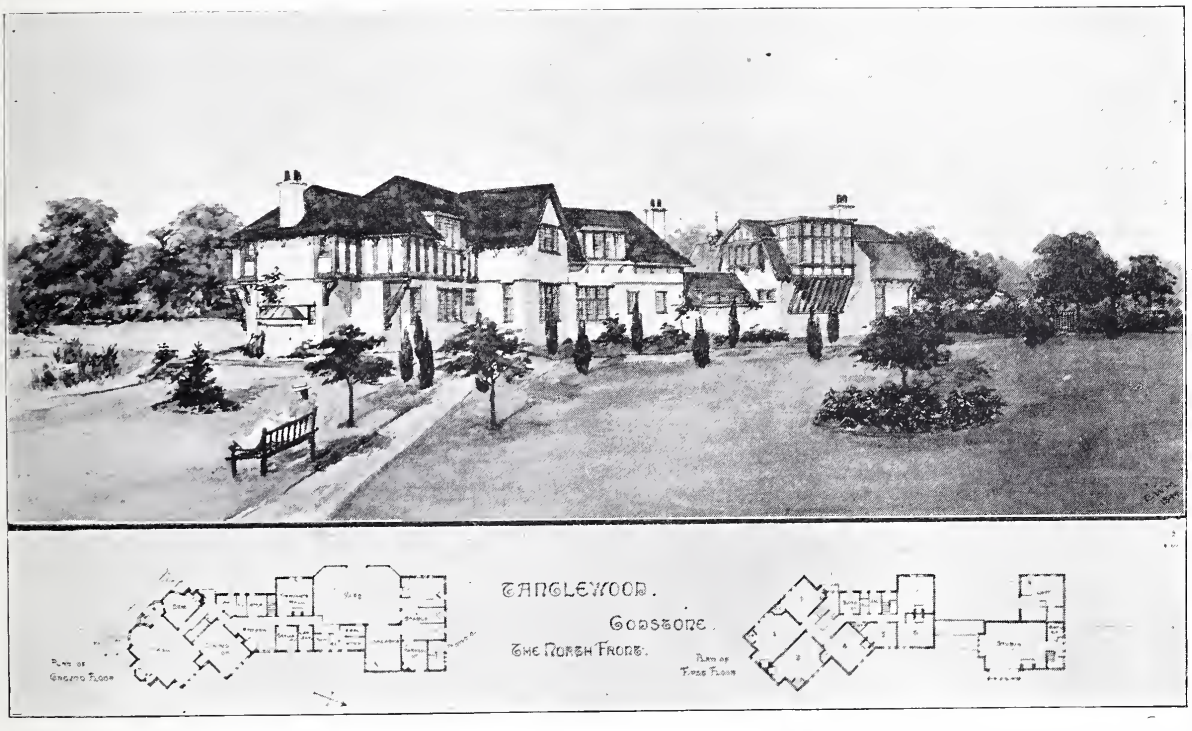
in the county to Hatfield; and at Newmarket, where he built extensively for the late Duchess of Montrose.

In recent years Mr. Young came into prominence as the architect of the Glasgow Municipal Buildings, a fine pile that won him many encomiums from the Press and the public, and has done much to enrich the architecture of that Northern city. More recently still his success was confirmed by the commission he received from the Government to design the new War Office Buildings, and, although he was hampered by having to work to a departmental plan, the late architect believed that the work would be the finest as well as the greatest he had ever been engaged upon.

To allot the late architect's place in the roll of architectural fame is an impossible task unless one admits the legitimacy of his work. To those who deny Classic the right of existence in these days, William Young's work will scarcely appeal, unless their condemnation of his principle in style is mitigated by an admiration for the beauties of his rendering. And on this latter point there can be no two opinions. If the new War Office, now, alas! without its creator's guiding hand, was the greatest of his works, the Glasgow Municipal Building was his noblest, and Gosford House his finest. In the intervals of practice—a practice of a nature that demanded an enormous amount of personal attendance—William Young found delight in the higher ethics of life, and his happily disposed and keenly artistic temperament would occasionally turn to the contemplation of social topics.

CURRENT ARCHITECTURE.

TANGLEWOOD, GODSTONE.—This house is built of local bricks, rough-casted an almost white colour. On the south front are three panels of open mosaic worked direct into the rough-cast, in a conventional representation of a 'tangle' of orange and lemon trees. The constructional woodwork throughout is of oak, and the same wood is largely used in the panelling, &c., in the interior, while the floors are of teak. The plan has its back broken, partly for effect and partly that while the main length of the house should be parallel to the road, the private portion should stand looking across the ponds formed in the old clay workings to the view beyond.



E. W. MARSHALL.

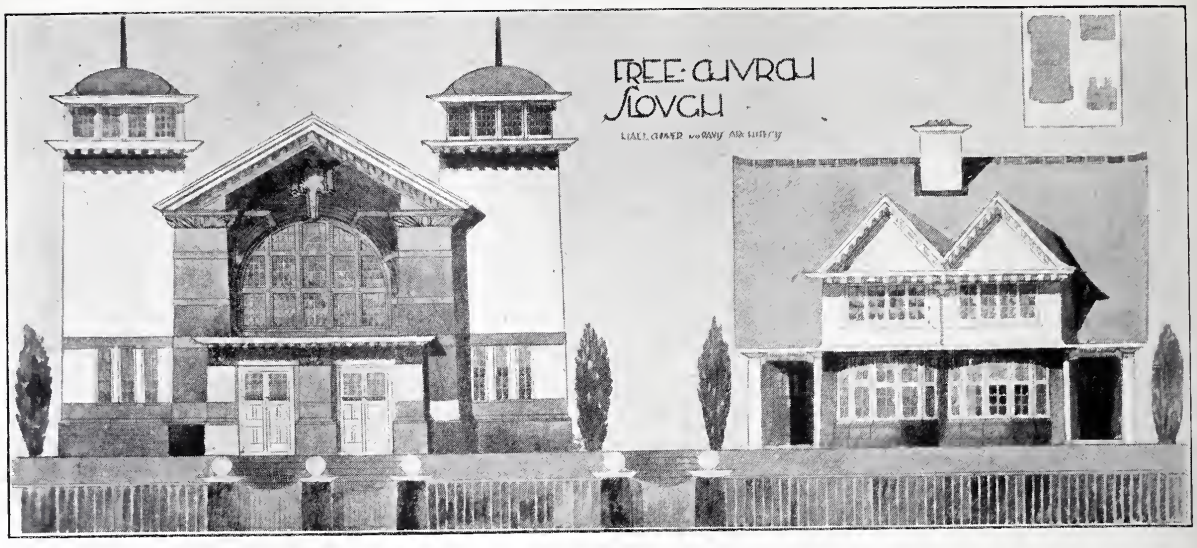
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FREE CHURCH, SLOUGH.—This church is now in course of erection. The foundation-stone was laid in July last by Viscount Curzon, M.P. The materials used are brick, stone, and rough-cast; the roofs are covered with green slates. The contractor is Mr. Joseph Seagrove, of Slough. The caps and shields are by Mr. A. Bernard Sykes, sculptor.

HALL, COOPER, AND DAVIS.

* * * * *

FRITHWOOD HOUSE, NORTHWOOD. — This house, the residence of Mr. E. J. van Wisselings, is situated in a wood on the high ground between Northwood and Watford, and is built of red brick with old tiles on the roofs. Similar red brick



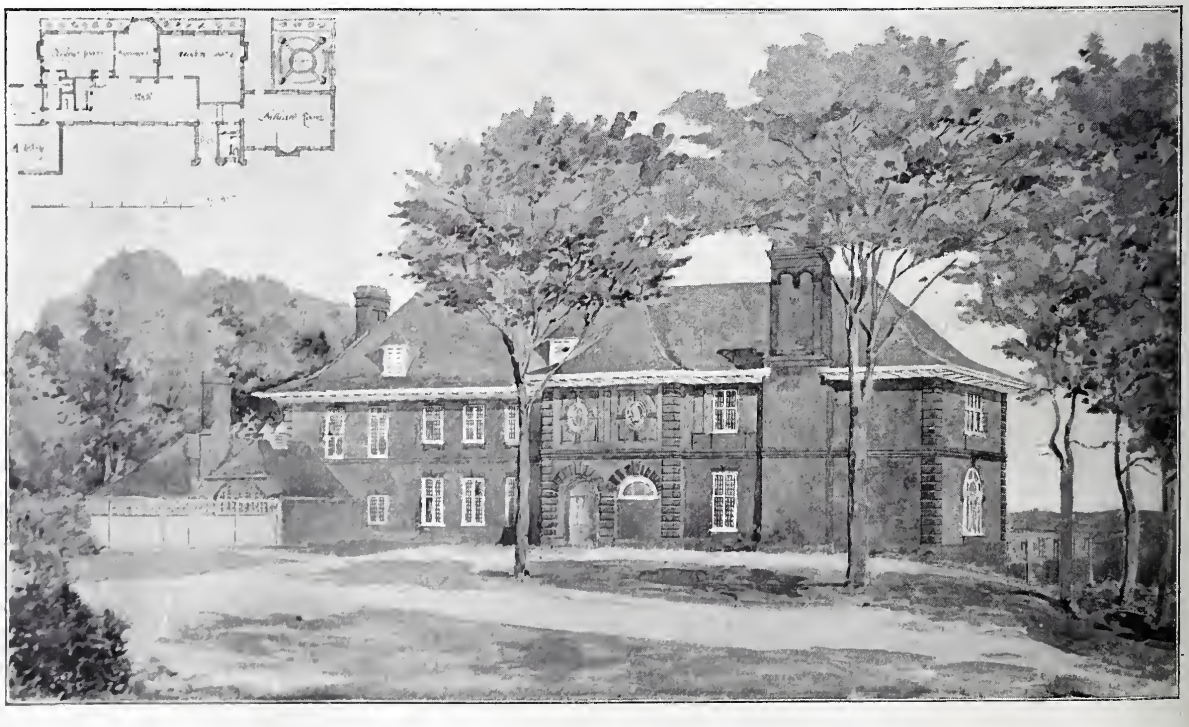
THE FREE CHURCH, SLOUGH: HALL, COOPER, AND DAVIS, ARCHITECTS.

has been used for the terrace wall, which carries a balustrade of Bath stone. A feature of the design is the garden, which has been laid out in a formal manner, a large amount of oak trellis being used for the work. This has been omitted in the illustration for the sake of clearness. At the south-west corner of the terrace an old-fashioned brick paved court has been formed, having a fountain in the centre and an orange-tree at each corner. The house is designed in a domestic type of Renaissance, with an aim at simplicity and comfort.

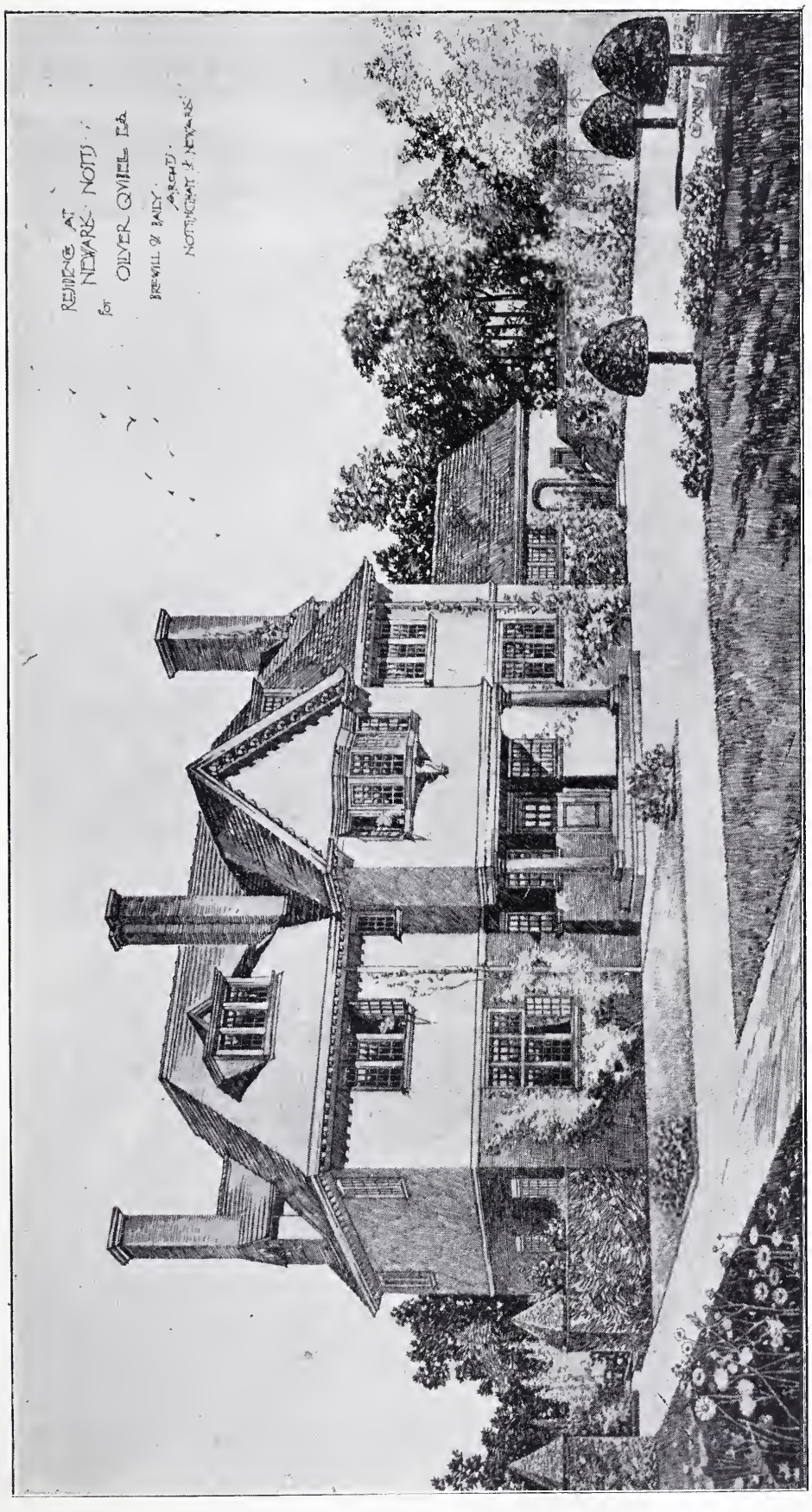
M. MACARTNEY.

NEW RESIDENCE, LONDON ROAD, NEWARK.—The above house has been erected for Mr. Oliver Quibell, and contains on the ground floor dining-room, drawing-room, morning-room, with sitting entrance-hall, together with the usual kitchen offices and outbuildings. The exterior is constructed of red sand brick and the upper portion of cement rough-cast, the roof being covered with red tiles. The cornice is constructed of wood, and, with the rest of the exterior woodwork, is painted white. The work was carried out by Mr. William Smith, builder, of Newark.

BREWILL AND BAILY.



FRITHWOOD HOUSE, NORTHWOOD: MERVYN E. MACARTNEY, ARCHITECT.



HOUSE, LONDON ROAD, NEWARK:
BREWILL AND BAILY, ARCHITECTS.

EXHIBITION NOTICES.

THE AMERICAN EXHIBITION at the rooms of the Royal Photographic Society, 66 Russell Square, W.C., was an altogether remarkable one and well worthy of a visit. The catalogue described it as "An Exhibition of Prints by the New School of American Photography, supplemented by an additional collection of one hundred examples of the work of F. Holland Day, of Boston." The works were chiefly portraits or allegorical representations. Methods of treatment are new, and sometimes startling. The most notable exhibits are the delineations, by F. Holland Day, of the chief sacred subjects of Christian regard. There may be some doubt as to whether these are fit subjects for photographic representation. There can be no doubt as to Mr. Day's reverence and sincerity in the work to which he has given himself here. It is to be hoped, however, that he will not find imitation moved by any less worthy motive. A fashion setting that way would be detestable, and, unfortunately, worthy movements and praiseworthy motives, that attain success by their own inherent sincerity, too frequently excite the imitative faculty of less disinterested and scrupulous men.

MR. DAVID GREEN'S EXHIBITION.—The exhibition of water colours by Mr. David Green, at the Continental Gallery, revealed some excellent qualities in this branch of art. Though the exhibits are marshalled under the title "By Land and Sea," Mr. Green's sympathy for the latter is too pronounced to be ignored, and it must be confessed that his finest effects are obtained in the depiction of the sea and its infinite variety. In the study of its quieter moments—as in "Neptune's Meadows," or a "Sapphire Sea," with its deep blue tones—Mr. Green is thoroughly at home; but this does not prevent him from forcibly showing, as in "After the Storm" and "Blowing Fresh," the ocean lashed into the foam and fury that hunger for ship and life. It must not be thought, however, that the artist has succeeded only when limning the sea: he has also produced some quaint little studies in our sleepy villages, such as Rye and St. Ives, which will appeal equally well to the lover of natural beauties.

THE ROYAL SOCIETY OF BRITISH ARTISTS.—It would be unkind to congratulate this Society on its 114th exhibition, or to judge the exhibits as the representative work of its members. With few exceptions the canvases appear to be those forgotten studies and half-finished "first thoughts" which the busy artist discovers on the sudden advent of sending-in day. And the majority of the works are aggressively British in their stolidity, their carefulness of finish and detail, their lack of imagination and *verve* and in the pervading air of the Christmas supplement. There is little spontaneity and nothing moving in their composition. A few, however, break through the line, and Mr. Graham Robertson's "The Silver Mirror" is probably the best piece of technique in the exhibition. It has become the fashion for fair sitters to array themselves in the difficulties of white satin; but Mr. Hal Hurst's treatment of the same is only fairly satisfactory. Like Mr. Abbey Altson, however, he sends several studies of fair women that are pleasing, if not exceptionally so. Architecturally the show is exceedingly poor. Mr. E. A. Fellowes Prynne shows an altar-piece, "Benedicite," rich in colour and the artist's mannerisms. Mr. W. Luker, jun., sees "No. 1 Holywell Street" in brighter tints than the average spectator; while Mr. Tom Robertson's views in and around Mogador are bright and interesting. The President is poorly represented by an interior of St. Mark's at Venice.

MR. HERBERT SCHMALZ'S EXHIBITION.—This artist's small exhibition of thirty-one cabinet pictures at the Fine Art Society's Gallery is devoted entirely to the portrayal of the fair sex, a branch of art in which Mr. Schmalz follows out a somewhat distinct type, that of the woman of level brows. That the body of critics would criticise the exhibition unfavourably is not altogether to be wondered at, for Mr. Schmalz's popularity does not rest on the slender foundation of their approval. Not that these works, for whose identification all the choicest feminine names have been exhausted, show Mr. Schmalz at his best. The artist himself would hardly contend as much, and, frankly, the works appear, though carefully detailed and finished, to have been painted solely to attract the buying public. But Mr. Schmalz's type is a beautiful one, and a welcome relief from the terror of the pre-Raphaelite face.

BOOK REVIEWS.

RECENT EGYPTIAN DISCOVERIES.

IN 1854, Mariette, a French *savant*, was appointed to superintend the establishment of the Cairene Museum of Antiquities, and to make systematic excavations throughout Egypt. He had long determined in his mind that a place called by the natives "the buried city" (Harabat al Madfunek) was the cradle of the monarchy of the Pharaohs. He immediately commenced operations, and soon found proof that here was the city of Aboud, or Abydus, the tomb of Osiris,

the patriarch of the royal race. His diggings were continued during most of the rest of his life. At his death in 1881, and since, many Frenchmen have held his office, but their principal discoveries, such as that of the store of kings' mummies in 1881, have been made rather in spite than in consequence of the methods they pursued. On more than one occasion, as at Tanis, and especially at Meydoum, Professor Petrie, working over ground they had probed and declared to be exhausted, made important additions to our knowledge. At Abydus the same course was followed. A rough exploration with unskilled and unwilling labourers led to the identification of some ruined tombs, and a report to the authorities at the Gizeh Museum that the site was exhausted, but that it had contained a few very early remains, and possibly the graves and the funeral inscriptions of the First Dynasty. To this French report English Egyptologists, for the most part, paid but little attention. When the French *savants* had done with Kom al Sultan and had abandoned it, Professor Petrie obtained reluctant leave to go to work. He brought with him skilled assistants, native as well as English, and the results of the one winter's digging are before us in the report which he has furnished to the Committee of the Exploration Fund. It is the first authentic account of the tombs of the kings of the First Dynasty, who reigned over Egypt, to take the most moderate estimate, at least 4000 years B.C., or about 6,000 years ago. Professor Petrie found, as he expected, that during the few years of active work which preceded his arrival, "whatever was not removed was deliberately and avowedly destroyed in order to enhance the profits of European speculators." M. Amélineau wrote of his own operations in this necropolis, that "every fellah knows that it has been completely explored." The work of Professor Petrie revealed only "the remains which have escaped the lust of gold, the fury of fanaticism, and the greed of speculators in this ransacked spot." These are his own words (p. 2), and it is to be hoped that the English authorities, who are supposed to be the chief advisers of the Egyptian Government, may recognise their full meaning, and the impossibility of continuing to countenance such destructive performances. It is, however, a very painful fact, for all interested in the subject, that this very autumn another Frenchman, one, moreover, who notoriously failed on a former occasion, has been put in charge of the Gizeh Museum and all the antiquities of Egypt.

The site selected for the royal tombs was, as usual in the early times, above the cultivable land, above the limits, that is, reached by high Nile during the annual inundation. Later kings were not so scrupulous, and the temples of Sety and Rameses are at a lower level. The old kings were buried in a ravine at some distance from the site of "the Buried City." "The situation," says Dr. Petrie, "is wild and silent; close round it the hills rise high on two sides, a ravine running up into the plateau from the corner where the lines meet." The principal and oldest tombs lay close together. Each consisted of a square pit lined with brickwork. On the same level and higher up are small chambers in rows. Here the inferior members of the family of the king were buried. One Pharaoh, Merneit, built separate tombs for his dependents, and the system was gradually developed by succeeding kings until when stone was substituted for brick, and when the family tombs were removed a little space, the pattern followed at Sakkara had been reached, and Professor Petrie had no trouble, after his researches at Meydoum, in identifying each feature of the ancient burial-place. The French plans turned out unfortunately to be so incorrect that fresh measurements had to be made and fresh charts prepared. For this part of the work we may refer to Professor Petrie's book (p. 4), as well as for the serious discrepancies between the names, due apparently to careless reading of the hieroglyphics on the part of M. Amélineau and his assistants. One example must suffice. Professor Petrie and Mr. Quibell, after long study of the signs, read the name in one tomb as *Zer*. "M. Amélineau reads this sign, however, as *Khent*, the group of vases, and always calls this tomb that of Osiris." The manner in which Professor Petrie has identified the few First Dynasty names with those often misspelt on the list placed 3,000 years later by Rameses II. in the adjacent temple is of great interest in the history of hieroglyphic writing. The architectural antiquary will be more interested in the efforts of these primeval builders to make the most of crude brick. We may sneer at the stucco and plaster of Regent's Park and Regent Street, but the oldest designers of regal and princely façades used little else either at Aboud or at Meydoum. Professor Petrie's volume is full of absolutely novel information, and we may hope for much more on the same subject before he has thoroughly examined M. Amélineau's leavings.

The tombs at Beni Hasan have afforded Mr. Griffith material for another volume of pictures in addition to those already published. It was mentioned in these columns a year ago that at Beni Hasan we see the culmination, the highest point reached by the true Egyptian artists, painters, and architects in particular. After the time of the Twelfth Dynasty the influence of foreign invaders

made itself felt. What the antiquaries of a former generation mistakenly called "the Egyptian canon" of proportion, with all its inelastic stiffness, was introduced, and was called Egyptian, but was really Asiatic. The gods of the invader were added to those of the native, who, it is clearly seen, either never, or very seldom, pictured his divinities. Walls and wall-paintings became so full of the figures of the gods, including the divine race of Pharaohs, that no space was left for ordinary mortals. At Beni Hasan and at Al Kab we see first-rate representations of real life; under the Thirteenth Dynasty these pictures decline in truthfulness and freedom; under the Eighteenth Dynasty, which closely followed the Thirteenth, but few examples occur, and they chiefly at the beginning; and under the Nineteenth they have ceased to exist. The zoological figures in the present volume are twenty-one in number, and are chiefly from the tomb of Chnem-hetep. The wagtails represented in the frontispiece, the hoopoe and the shrike, are very lifelike. The dogs, too, are most interesting, especially one very like an English mastiff, from the tomb of Chety. The ducks on Plate XII. will be admired, and some vases in which lotus flowers appear to be growing. These vases are in the first tomb on the terrace at Beni Hasan, that of Amenhetep, numbered in strict sequence 2. The vases are apparently of blue glass, and are set in vessels of red pottery, probably porous to keep the water cool and the flowers fresh—a plan which might with advantage be followed still in hot weather. One of these pictures shows the flowers hanging their heads. The whole volume is full of points of interest, but it is, of course, overshadowed by the transcendent historical value of Professor Petrie's discoveries among the actual graves of a period and a dynasty which many ardent Egyptologists have looked upon hitherto as wholly mythical.

W. J. L.

"The Egypt Exploration Fund. Eighteenth Memoir: Royal Tombs of the First Dynasty." Special Publication: Beni Hasan, Part IV. 1900.

ORNAMENTAL DETAILS OF THE ITALIAN RENAISSANCE.

MANY and various have been the publications dealing with that period of Italian architecture known as the Renaissance. And, indeed, this is not to be wondered at; for although, from one point of view, this movement was lacking in a sound intellectual basis, yet many of the works which were produced under its influence are of a very high order, and possess certain qualities and characteristics which never fail to charm. This charm is nowhere more apparent than in the carving and ornamental detail of the buildings, and it is this which is dealt with in this publication of fifty sheets of illustrations.

The authors seem to have been at some pains to obtain as much variety of treatment as was possible, and to confine themselves principally to such subjects as have not been already illustrated in English books. They consider that if any apology is needed for the production of another work on this subject it will be found in the fact that all previous works are out of print. This seems to us to be beside the mark. We think that no apology is needed for the production of new and out-of-the-way examples, provided that they possess sufficient artistic value, and are presented in a manner that does justice to them. With the exception of such designs as a portion of the beautiful monument in Sta. Croce, Florence, there is hardly anything in this book of first-rate interest and importance; and our complaint would be that much of the detail here given is hardly worthy to be presented in so formal and elaborate a manner. With regard to the manner in which these details are presented, we think exception might also be taken. Little or no description is given, and in many cases we are left in ignorance of the position of the detail in the building, and of the material in which it is executed; while the drawings strike us as being most unfeeling, and as failing to give any suggestion of the characteristic beauty, the softness, the delicacy, the richness and luxuriance of this style of work. Take Plate 29 as an example. This is a most inadequate representation of the bronze well-head in the courtyard of the Doge's Palace at Venice, and as a drawing it is feeble and scratchy and quite unworthy of its subject. There are other plates to which this same remark would apply; but, on the other hand, such plates as Nos. 37 and 45 are distinctly better, as are also those illustrating the ironwork, which are, perhaps, the most interesting in the book. On the whole, we think the drawings are hardly worthy of the extremely good and tasteful manner in which the publisher has presented them.

Considering that the prevailing fashion in architecture in this country draws its inspiration at the present moment largely from this source, it is to be presumed that, while this fashion lasts, there will always be a demand for books which deal with it. From this point of view the appearance of this publication is, no doubt, opportune.

A. R. J.

"Ornamental Details of the Italian Renaissance." By G. A. T. Middleton and R. W. Carden. London: B. T. Batsford, 94 High Holborn, 1900. 25s. net.

THE HOLBORN-STRAND IMPROVEMENT. DESIGN NUMBERED 17.

ERNEST RUNTZ, ARCHITECT.



ELEVATION TO THE STRAND.



NORTH ELEVATION OF CRESCENT.

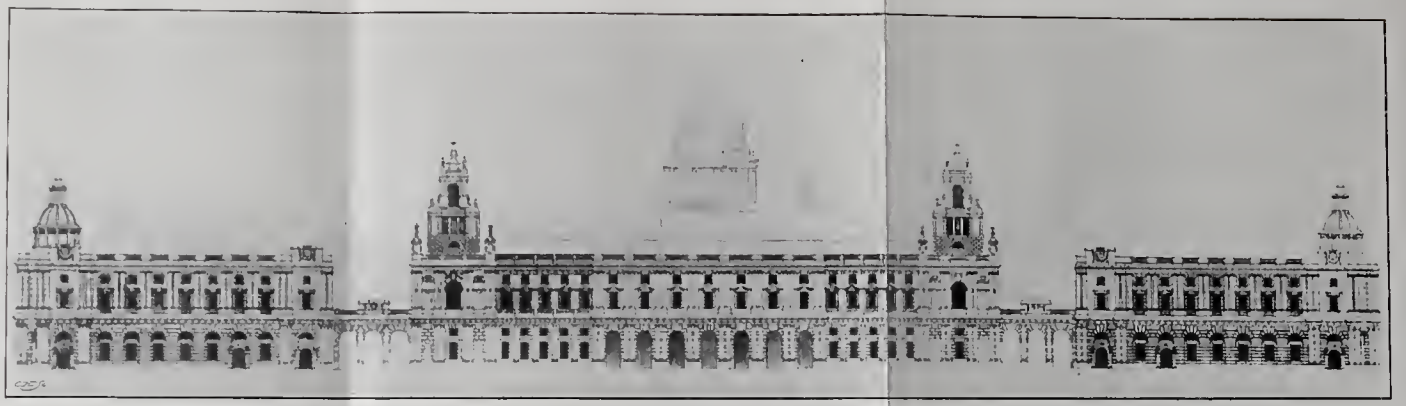
NEW ROAD.



SOUTH ELEVATION OF CRESCENT.

THE HOLBORN-STRAND IMPROVEMENT. DESIGN NUMBERED 19.

EDWARD W. MOUNTFORD, F.R.I.B.A., ARCHITECT.



ELEVATION TO THE STRAND.



NORTH ELEVATION OF CRESCENT.

NEW ROAD.



SOUTH ELEVATION OF CRESCENT.

THE HOLBORN-STRAND IMPROVEMENT. DESIGN NUMBERED 20.

MERVYN E. MACARTNEY, ARCHITECT.



FRONTAGE TO THE STRAND.



NORTH ELEVATION OF CRESCENT.

NEW ROAD



SOUTH ELEVATION OF CRESCENT.

THE HOLBORN-STRAND IMPROVEMENT. DESIGN NUMBERED 21.

REGINALD BLOMFIELD, M.A., ARCHITECT.



ELEVATION TO THE STRAND.



NORTH ELEVATION OF CRESCENT.

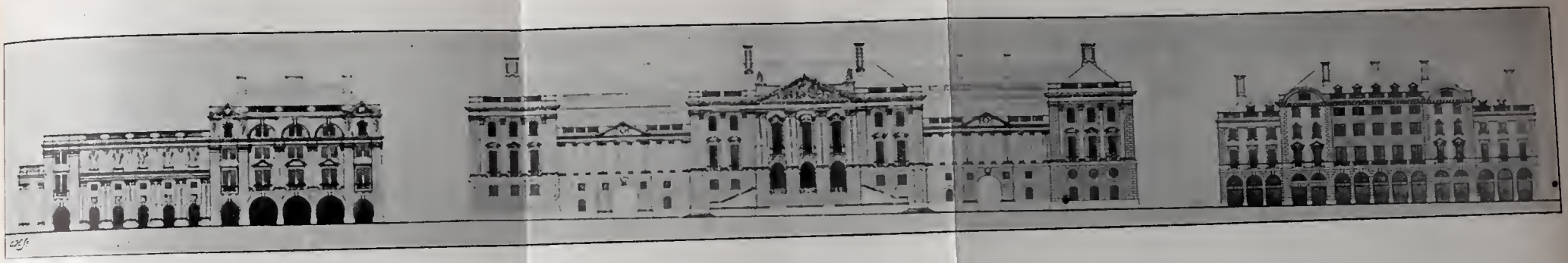
NEW ROAD.



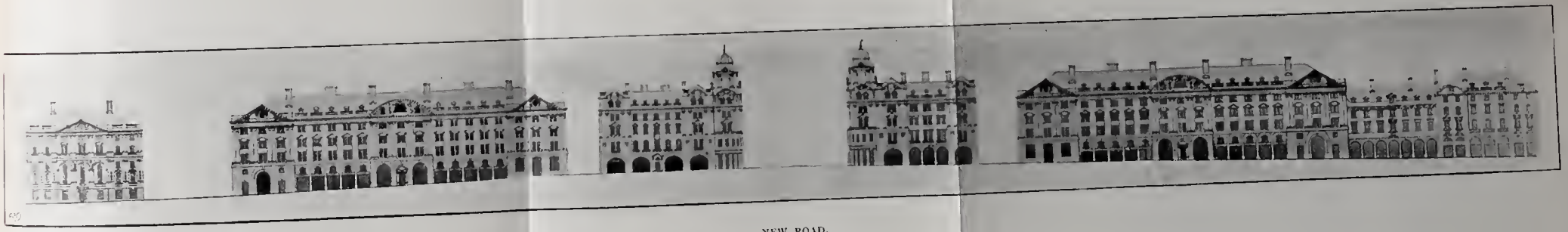
SOUTH ELEVATION OF CRESCENT.

THE HOLBORN-STRAND IMPROVEMENT. DESIGN NUMBERED 23.

ERNEST GEORGE, F.R.I.B.A., ARCHITECT.

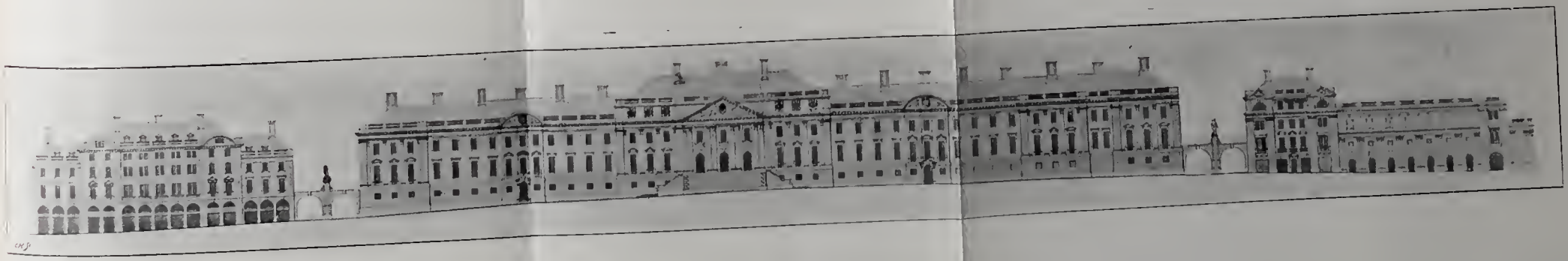


FRONTAGE TO THE STRAND.



NEW ROAD.

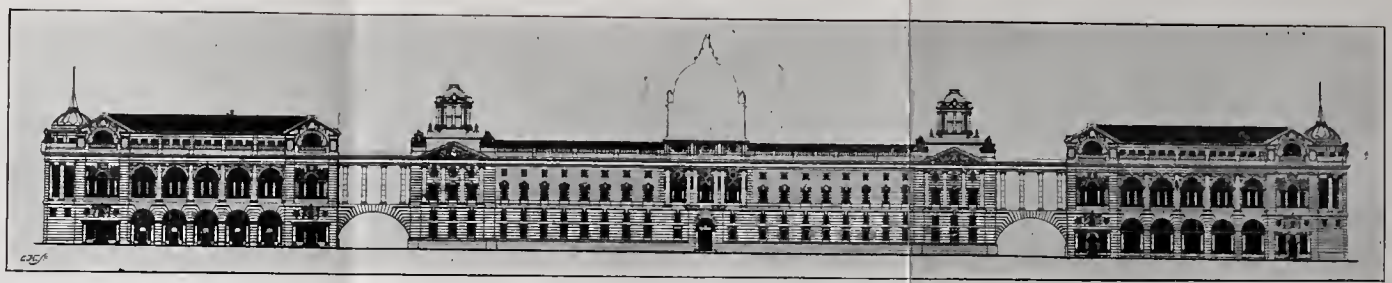
NORTH ELEVATION OF CRESCENT.



SOUTH ELEVATION OF CRESCENT.

THE HOLBORN-STRAND IMPROVEMENT. DESIGN NUMBERED 26.

HENRY T. HARE F.R.I.B.A., ARCHITECT.



ELEVATION TO THE STRAND.



NORTH ELEVATION OF CRESCENT.



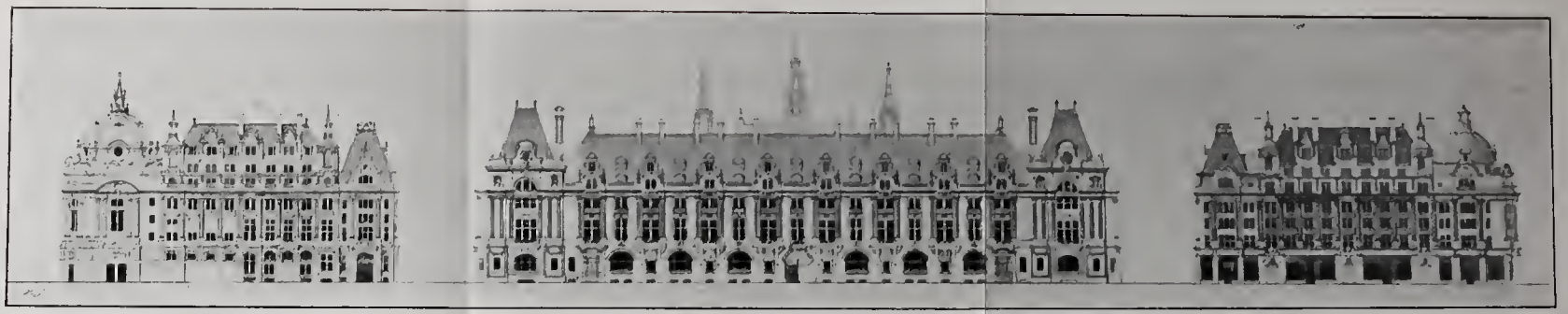
NEW ROAD.



SOUTH ELEVATION OF CRESCENT.

THE HOLBORN-STRAND IMPROVEMENT. DESIGN NUMBERED 27.

WILLIAM FLOCKHART, F.R.I.B.A., ARCHITECT.



FRONTAGE TO THE STRAND.



NORTH ELEVATION OF CRESCENT.

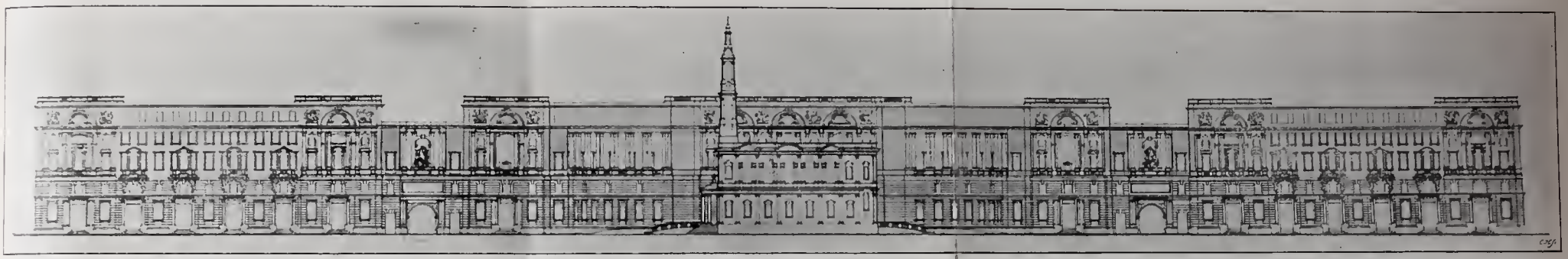
NEW ROAD.



SOUTH ELEVATION OF CRESCENT.

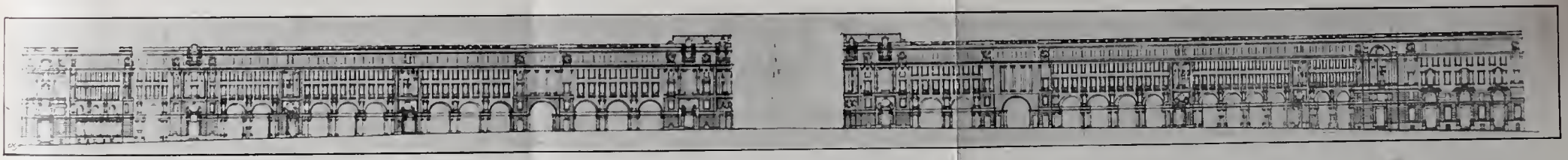
THE HOLBORN-STRAND IMPROVEMENT. DESIGN NUMBERED 29.

LEONARD STOKES, F.R.I.B.A., ARCHITECT.



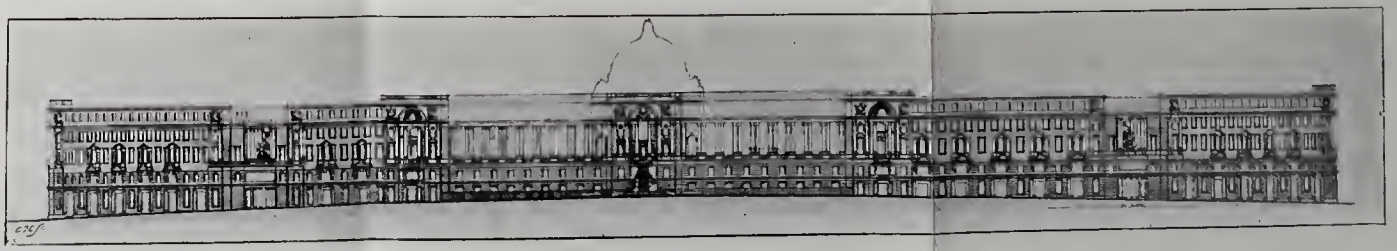
ELEVATION TO THE STRAND.

SECTION OF S. MARY-LE-STRAND.



NORTH ELEVATION OF CRESCENT.

NEW ROAD.



SOUTH ELEVATION OF CRESCENT.

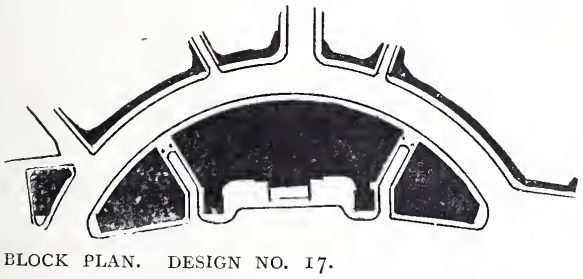
THE HOLBORN-STRAND IMPROVEMENT.

EVERY architect must be profoundly grateful that the authorities have at last begun to take an interest in the architecture of our streets. That the citizens of Greater London should, through their elected representatives, demand a street that shall be worthy of the dignity of their city is indeed a departure—a most happy departure—from the old *régime* of apathy and indifference. For those of us who had outlived hope, gratitude can only be equalled by surprise.

But, however thankful we may be for this new-born enthusiasm, we must not permit ourselves to be so led away by our feelings as to unthinkingly endorse everything done under its influence; while, at the same time, we must be careful that it is not discouraged by unduly hostile and unsympathetic criticism.

That the London County Council desires a fine street, and appreciates the value—the necessity rather—of obtaining the best advice on the subject, is all to the good; but the way in which it proceeds to obtain this advice is open to criticism.

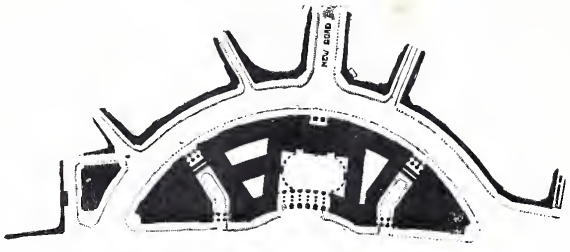
In a scheme of this description we must remember that it is absolutely necessary to start, from the very beginning, in a right way; this, we think, has not been done. No doubt it is for the Council to determine, in the first place, that such or such a street shall be made; but when this rough idea is determined on, it is for the experts to say how it may best be done. Among these experts the architect should have, *from the very first*, a prominent—we might even say *the* prominent—position,



BLOCK PLAN. DESIGN NO. 17.

not only with regard to the buildings to be erected on the new street, but in determining the exact line and general arrangements of the street itself; for the architect's special knowledge and skill is nowhere more useful and necessary than in the first conception and the general setting-out.

In this scheme, as presented by the L.C.C., we cannot believe that the architectural point of view was duly considered when the exact lines of the street were settled. In December of last year, and in March and April of the present year, this Journal published the ideas and opinions of many of our leading architects, which make it evident that there are a thousand and one points to be taken into consideration, when laying out the street, which vitally affect its appearance, most of which points seem to be overlooked or ignored in the official scheme. This scheme seems to have been determined by the questions of cost, convenience of local proprietors, gradients, traffic, &c., and then to have been turned over to the architects to be made the most of. It was already too



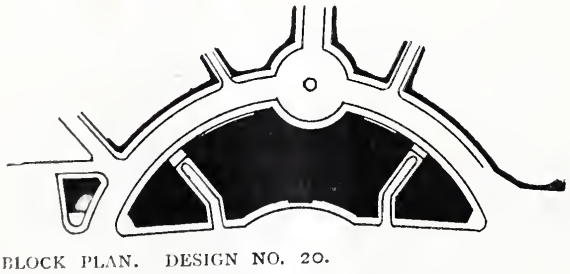
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late. The best architecture cannot be produced like this.

Would it not have been better if the Council had asked, in the first place, for plans and ideas for the general disposition of the streets—the first initial scheme—such small-scale plans, accompanied by explanations, as those by Mr. Norman Shaw and Mr. T. G. Jackson, to which we have already referred? If the Council did not obtain by this means any one practical and workable scheme such as it could feel justified in adopting, at least it would have got the best ideas on the subject, and would have had brought to its notice all those points which it would be necessary to consider from the architectural point of view; which points could then have been considered in time. This particular method of procedure may not have been feasible, or even advisable; but the point is that—in whatever manner it might be obtained—the best independent architectural advice should have been at the disposal of the Council when formulating the first rough idea of this scheme. As it is, the architects have had to make the best of ungainly lines and curves and awkward shapes, all of which could probably have been avoided without sacrificing any other advantages. It is not too much to say that, as far as the whole scheme has at present advanced, the first and most important part of the architect's work—the first broad general conception, the vital, the essential part, the foundation for all the rest—was already done before the Council appealed to the architects for advice at all. This is to treat the architect with contempt, as a mere designer of elevations, and to take out of his hands the most responsible and fascinating part of his work—that

part in which he would have the best chance to display any unusual grasp of mind, or any really great qualities of imagination or judgment.

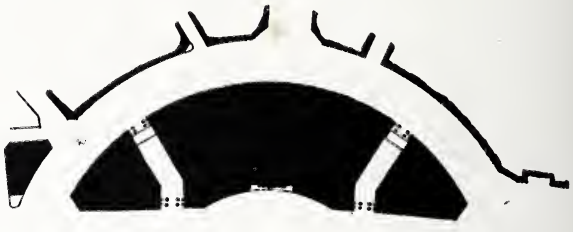
But, apart from this disadvantage, there is another, still more serious, under which the competitors have laboured. They have been asked to design elevations to plans which do not exist, thus reversing the natural order of creation—to show us the outward appearance and effect of buildings whose nature and functions are not yet known. The thing is impossible, frankly impossible. This is particularly the case in the crescent-shaped block of buildings which is marked as the site for a proposed public building. The first question is—what sort of public building? It is absolutely necessary to know. Rumour calls it the new County Council Hall and Offices. If this is so, it should have been stated, and plans required as well as elevations. If, however, the nature of this building is not yet finally settled, why ask for elevations of what does not exist? If you do not know what you want, how can you expect to get it? How is it possible for any one to have the faintest idea as to how this block of buildings can be treated until he knows what buildings are going to be placed on it? He may have an idea as to how he would like to see it treated, but for this he must be able to put such buildings on the site as will *naturally* produce the effect he requires—which was not permitted. A theatre, and an awkward-shaped piece of ground for a restaurant and a wine-bar, were determined on, and hints were thrown out for the rest, but no plans. Too much was pre-determined, or else not enough—too much, if the architect is to be treated as an architect, and his highest qualities called into play



BLOCK PLAN. DESIGN NO. 20.

for the benefit of the public; too little, if he is to be considered simply as a decorator of façades, in which capacity he is here displayed.

This competition, then, is either too late or too soon—too late to obtain a really great architectural conception, too soon for detailed and elaborated drawings of elevations. Before such elevations were asked for the Council should have gone a step further, and determined exactly what buildings were to be placed on the site, and what accommodation they must provide; in fact, it should provide plans carried to the same state of elaboration as is required in the elevations, in order to make it possible to produce the elevations at all. And, when the Council had got thus far, it might just as well, while it was about it, have finished the job itself. Such a proceeding might not be very complimentary to the profession, but there would be a certain amount of logic in it. Consult the architect from first to last, or else do not consult him at all. That is common-sense. There is not much sense in calling him



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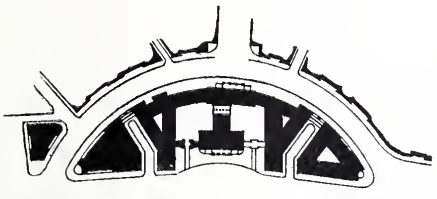
in, after you have already begun, and spoilt the scheme, to advise you how someone else had better finish it.

We do not wish to appear ungracious, or, worse still, ungrateful. No doubt the Council, in consulting the profession when it did, and as far as it did, intended a compliment. But to receive compliments graciously, even small ones, implies a certain familiarity in receiving them, and architects are hardly used to them yet from our public authorities. The smallest compliment, to the man habitually slighted, is apt to prove embarrassing; particularly when it is paid in a not very graceful manner.

If, then, we have to consider the designs which are the outcome of this strange and illogical proceeding, it is difficult to know what to think of them and how to judge them as works of architecture at all. This is not the time to attempt a definition of architecture, or a dissertation on its fundamental principles, and it is hardly necessary to remind the reader that it was never produced by such methods as these. One of the principal charms of architecture lies in the expression of the nature, character, and purpose of every building or group of buildings. Indeed, to be considered architecture at all, it must at least attempt this, and its value will depend to a very great extent on the degree of success with which it is accomplished. Judged by this standard or, indeed, by any sound standard, what value have these designs as architecture? To be quite candid, none whatever, and we fail to see how any was to be expected. This is not to say that these drawings are entirely devoid of all merit of every description. On the contrary, some of them are distinguished

by certain of those qualities which go to make fine architecture, but which in themselves do not constitute it.

Let us consider for a moment the centre block in the island, to which these remarks particularly apply. If there is any standard of criticism whereby it is possible to estimate the relative value of these designs, it is unknown to us. In our eyes they are all equally worthy, or equally worthless—whichever you like. Some competitors have shown domes and cupolas, some have not.



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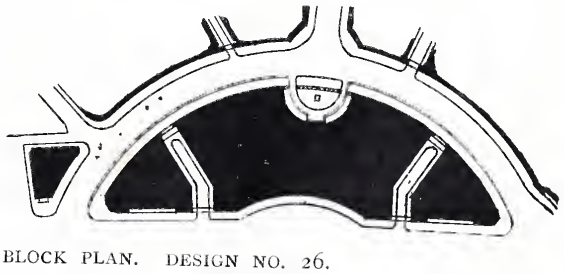
If the nature and internal arrangements of the public building are such as to demand expression in these features, then domes and cupolas are the right thing; if not, then they are the wrong thing. As we do not know what the nature and internal arrangements of this building are, we are not in a position to say one way or the other.

Some competitors, again, have treated the curved recess opposite the church as, more or less, one unbroken line, with the dominating features at either end; while others have made a large central feature, with pediments or what not, presumably accentuating a main entrance. If the nature of the building demands the main entrance here, by all means accentuate it by a large pediment; if it does not, then by all means treat this façade as, say, in No. 27. Either way will look equally well if well done, or equally bad if badly done. Again, take any one of these façades. Its effect might be very fine, but if the building eventually to be placed here does not happen—and it certainly will not happen—to lend itself to such treatment, what then? Is the public building behind this façade to be distorted and tortured in order to fit a purely arbitrary and preconceived fancy? If so, the result will be a vulgar, expensive, and inconvenient sham, and for our part we should prefer Gower Street; if not, of what possible use is this façade?

It does seem to us, therefore, that the preparation of these drawings has involved a terrible waste of time, and we do not propose to waste any more by an attempt to discuss them seriously. They are not serious designs. It is no use to say we like this or that, unless we are in a position to give reasons for our choice; and until we know what they represent, we cannot say whether we ought to like them or not. To express a preference for a long, low, unbroken skyline to one boldly cut up by massive domical features, is as futile as to solemnly and at great length place on record one's preference for a square to a circle, or for a triangle to either. To say—as some competitors seem to say—that you consider such large features as domes or towers should not be placed here, to compete with or overawe St. Mary's spire or Somerset House, is a reason—if it is a reason at all—for not placing here any building which demands these features; not for robbing such building of its proper dignity by suppressing them, if it *must* be placed here. And, after all, although you may think so—or fancy so—to-day, you may think differently to-morrow.

From the point of view of the aesthetic amateur, who delights to have his sensations tickled by concourse of sweet sounds, or by pleasing form and colour, without asking anything further, there may possibly be a good deal to say both for and against the different designs. But a scheme of this description cannot be discussed in the same way as a nocturne in blue and silver. The point of view of the architect is different; pleasing futilities do not lie within his province.

It is naturally rather difficult for the layman to realise that the art of architecture lies principally in arranging the plan; that, to the architect, the great fascination and charm and, at the same time, the great difficulty of his work lies in so disposing and grouping the necessary accommodation that it shall *naturally* produce a characteristic and pleasing effect, and also be conveniently arranged and perfectly adapted for the purpose which it has to serve. It is when arranging the plan that

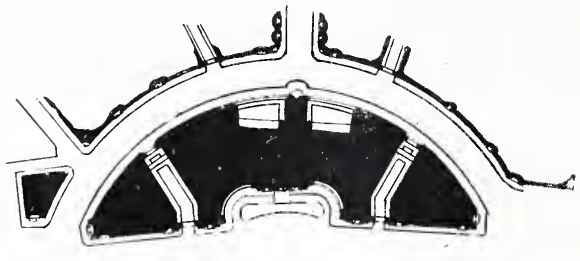


BLOCK PLAN. DESIGN NO. 26.

the architect models the grouping of his building, disposes its broad masses of light and shade, and traces the main bulk of its outline against the sky.

This fact suggests another consideration. If anyone considers—as we believe most people do consider—that this competition has not brought out the best that contemporary architects could produce even in the way of fancy elevations, some of the reasons are not far to seek. Inspiration in architecture springs from the necessities of the case, not from the depths of one's own inner

consciousness, and these necessities first take definite form in the plan. If you do not know what are the necessities of the case, if neither you nor anyone else has embodied them in a plan, where are you going to obtain a leading idea for the outward appearance? What reason can you find for adopting any one form rather than any other? Is this conducive to inspiration? And, besides this, consider the effect of these conditions on the competitors. To be obliged to work to lines and forms which you have not been able to discuss; to feel, at the same time, that they badly needed discussion and improvement, and that there was no reason why you were not consulted; to be expected to draw elevations to what you know not; to feel that something of a slight has been put upon you, and that the really interesting and responsible part of your work has been done, or will be done, by another—does all this tend to enthusiasm and inspiration? To have to elaborate and repeat endless rows of features without rhyme or reason; not to know yourself what you mean by them; to realise all the time that the whole



BLOCK PLAN. DESIGN NO. 29.

thing is an impossibility and a futile absurdity—can anything be conceived more heartbreaking to an artist than this?

It is, perhaps, necessary to exempt to some extent from these comments that portion of the scheme which is devoted to shops. In this case the nature of the buildings seems to have been settled, and the plans under the circumstances might, perhaps, be taken for granted. Here there was something definite to work on, and the results are naturally of more value. Few of the designs, however, show any determined attempt to deal with the problem of light in any really practical and characteristic manner, or with the question of roofs and chimneys, and, with one exception, they all show this long sweep of shops cut up by features which are not suggested by the plans, and which do not seem to spring from the necessities of the case.

It may be, however, that the principal object of this competition was to discover some one who would show a capacity for the poetic handling of such a fine subject, and who would suggest a certain sentiment, or strike a certain note, to give the key to the whole scheme. We think such a genius could have been equally well discovered had the competition been conducted in a more rational manner, and even better in a preliminary competition for the setting out of the street. Anyone would have felt *this* to be a call on his resources, would have had every incentive to put forth his full powers, and the result would have been independent of the misleading effects of clever draughtsmanship, to which these drawings owe much of what charm they possess.

On the whole, then, it is as well to be quite frank and to recognise the fact that, for reasons we have already stated, this competition is a failure. It is the outcome of a perfect chaos of ideas. But, all the same, there is no need to be disheartened: it is a first attempt. The L.C.C. is not accustomed to managing such schemes, neither are London architects accustomed to designing them. Both need experience. If we wish to rival the fine results obtained by certain Continental cities we must study their methods of obtaining them. It is safe to say that in no other country in Europe, or indeed in the whole world, would such an extraordinary method of procedure be proposed, for in no country is there such an extraordinary confusion of ideas on all things relating to architecture.

As we have already said, we do not wish to appear ungracious, or to belittle the value of the interest which the Council has taken in architecture. We presume the Council desires to obtain the best possible street, the best from every point of view. Architects share that desire, and would do all in their power to assist it. Our point is not that the Council is unwilling to obtain the best advice, but that it does not know how to obtain it.

There is, however, one thing, at least, of practical value which the Council has obtained by this competition. It has obtained the services of eight architects of undoubted though varying ability, all of whom have made a special study of this scheme. Let the Council appoint them as a committee of advice to advise it how to obtain advice, for this is what it chiefly needs; or, failing this, let it apply to the civic authorities of Paris, or Vienna, or Berlin, who have had much experience in schemes of this nature.

The many other schemes which have, since the public exhibition of these designs, emanated from variously qualified sources, are, at the present juncture, beside the mark. They all savour too much of novelty and eccentricity, qualities which, inimical to the progress of Art, are the bane of English architecture and the ruin of German contemporary design.



THE BOARD-ROOM, HAMILTON HOUSE. *Photo H. Irving.*

HAMILTON HOUSE, VICTORIA EMBANKMENT, W.C.

The Victoria Embankment, or rather the eastern part of it along the northern bank of the Thames, was part of Sir Christopher Wren's scheme for rebuilding London after the Great Fire. His design, with streets radiating from the Exchange and from another point at the top of Fleet Street Hill, was never carried out; but the Embankment, extending considerably further west than he designed, was built and opened in 1870, and the swamps and waste land from Blackfriars to Westminster were converted into gardens and building sites, upon which, as time has gone by, a fair number of more or less pretentious buildings have been erected, except on that part between the Temple Gardens and Sion College, so that it is not unnatural that the acquisition of this land by three different companies at nearly the same time should arouse some little general interest.

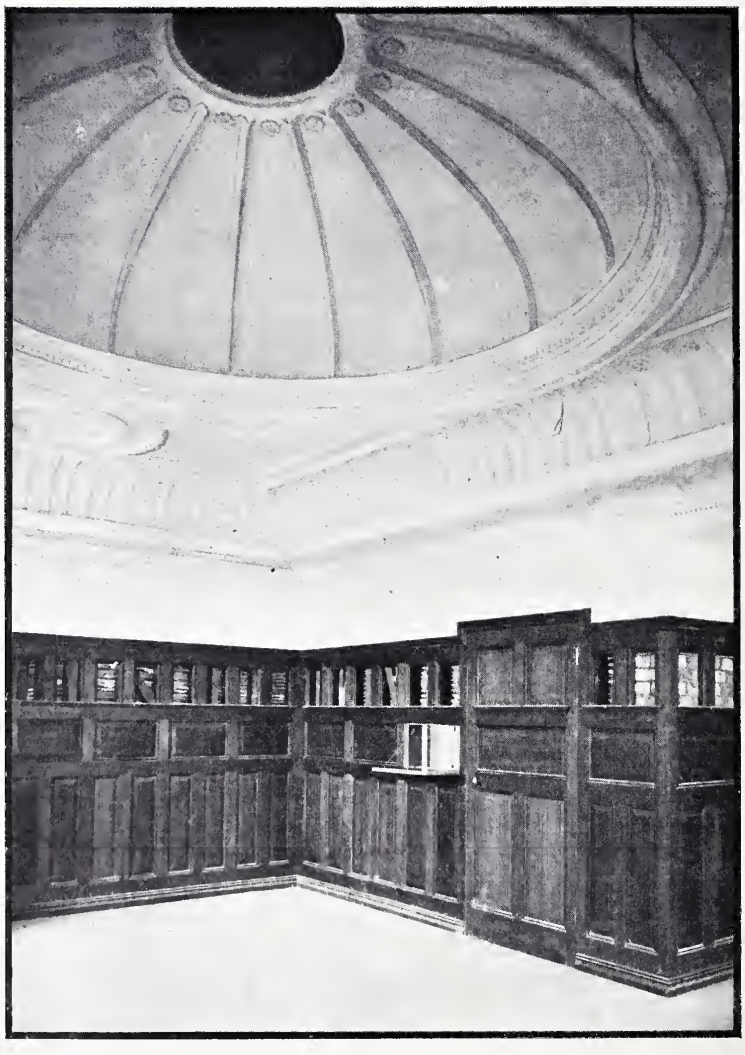
The westernmost site, with a good wide frontage on the Embankment, overlooking on the west side Temple Gardens and on the east side Temple Avenue, is the most important from the point of view of the improvement to the Embankment, as, owing to the large open space on the west side, it can be seen from a considerable distance. Upon this site a building known as Hamilton House has been erected, from the designs of Mr. William Emerson, for the Employers' Liability Assurance Corporation, Limited.

In this season of the Renaissance we are surprised when we do not see it in some shape or form, frequently more or less hackneyed, in any new building of importance. Here Mr. Emerson has served us up a new dish; he has given us, it is true, a Renaissance building, but it is French of an earlier period—a style of which we have not many examples over here. When we say French, of course we mean mainly so, for, as these are the days of freedom of thought and speech, so are they of design. No one feels bound to design in any one vein. Modern requirements demand modern buildings; we have no modern style, so we must perforce satisfy ourselves with adaptations and combinations of those that existed before floor space was paramount. The floors must be worked in somehow. Many of our modern buildings say it plainly, as they stretch upwards one layer above the other, each floor for itself, and no general design. One does not get that impression, however, in looking at this building, for the general

design and grouping of the whole, with its combination of order and gable, is pleasing.

The general scheme for the elevation, both on the south front and to Temple Avenue, is that of two wings slightly projecting, with an order between. The ground floor is treated as a basement, with the order above extending through two floors with an attic over, and two storied gables above that.

The first thing that strikes one on looking at the building is that the main cornice is not in the usual position, being placed above the attic instead of over the main order, the reason for this being, apparently, that, owing to the large gables, especially on the returns, the strong lines of the main cornice lower down would spoil the proportion, giving a top-heavy appearance.



THE LUNCHEON-ROOM. *Photo H. Irving.*

The great gable on the return facing Temple Gardens has a very good effect from the Embankment, but the rest of this side elevation is entirely ruined by being set back, apparently owing to rights to light and air owned by the lawyers next door. These, one would have thought, should have been waived in a case like this, for the effect not only destroys the appearance of one side of a large and important building, but also creates an eyesore upon undoubtedly one of the finest streets of this metropolis. Surely, a good elevation would have been preferable to a forest of stack pipes and roofs and walls set back to keep within an angle of 45°.

On the south front the basement is simply treated, with the exception of the main entrance porch, with its columns of Carrara marble and carved spandrels, where there is evidence of a slight Gothic feeling, not very well in keeping with the richly carved pediment which is so well designed and executed.

The main order which runs through the first and second floors is a Composite one, and between the pilasters, which are carried on plain ogee corbels similar to the base of the bay windows, are elliptical-headed openings, which are certainly not so pleasing as semicircular or square-headed openings in similar positions ; the long baluster-like ornament, starting from a small column at first-floor level, running round the heads in the reveals, does not appeal to an English eye. In the wings to the front on these floors are bay windows, and over the order is arranged the small cornice referred to; but here the horizontal line is strengthened by a band of shell-like ornament ; above this cornice is the attic, with carved panels between the windows, and above this, again, the main cornice, which is of an exceedingly rich type.

The pilaster strips in the attic over the order have only three large flutes on the face, and look coarse in comparison with the rest of the detail. Above this attic and main cornice are the two-storied gables; the larger ones on the returns being the most satisfactory, though the small Corinthian order on the lower part is much too slender.

The wings on Temple Avenue elevation are kept quite plain with the order between, as on the south front; the four centred windows in the



Photo H. Irving.

HAMILTON HOUSE, VICTORIA EMBANKMENT:
WILLIAM EMERSON, P.R.I.B.A., ARCHITECT.

wings are unhappy, and, without labels or architraves, look rather bald.

The stone used everywhere on the outside is Portland, and the detail, which is quite French, is very well executed and delicate in scale—in fact, in places almost too delicate to give its full value from the ground—very different from the general run of modern detail, which is bold, and too often inclined to be coarse.

The site had been empty many years owing chiefly to the difficulties it presented in obtaining satisfactory foundations, as the soil till reaching the London clay is shifting sand, and the close proximity of the Underground Railway an added complication; these difficulties being exaggerated owing to the necessity of going deep enough for a sub-basement. The whole building stands on a raft of concrete 6 ft. deep, and along the south front piles were driven down some 20 ft., grouped under the principal weights with rolled-steel joists above at the level of the bottom of the concrete, and everything insulated from the underground railway tunnel by a layer of peat and lead, so that no vibration is perceptible further in the building than the front steps, which are built free with an open joint to the porch, which is constructed on cantilevers from the main structure.

In the plan of this building there is nothing particularly remarkable, unless it is the large hall for company meetings in the sub-basement running up to the ground floor, with a gallery at basement level which, projecting well into the room, makes it appear smaller for its height than it really is, although undoubtedly that is its defect, which is again emphasised by the vertical piers. In the sub-basement, also, are the strong rooms and the engine-room.



DETAIL OF ENTRANCE DOORWAY. *Photo H. Irving.*

On the ground floor the large entrance-hall extends right across the front, and is very well lighted, which is, in fact, the case with the whole building, as light can be obtained on three sides. It has a coved ceiling, which looks well except in the corners, where the cornice gets mixed up with the caps to the columns, which are made of yellow Mansfield stone; but the angle of the cove over is very nicely finished with a shield. The wood fittings here and all over the building, with the exception of one or two rooms at the top, are mahogany, which, though usual in offices, is not as nice a material as oak, used with excellent effect in the board- and luncheon-rooms. Behind the entrance-hall is the staircase-hall, with offices down either side and the staircase at the back, lighted from an area, from which also are lighted the lavatories, which open off the stairs between each floor at the half-way landing.

The upper floors are mostly a repetition of that just described, wooden screens being used to divide up the large rooms into separate offices.

The stairs are marble with a mahogany dado, and have a lift in the well, with a light coppered-iron screen of a very charming and simple design.

The board-room on the fourth floor is panelled in oak, with a rich oak fireplace and overmantel; but quite the nicest thing in the interior is the luncheon-room on the top floor, which is also oak-panelled, fumigated, and wax-polished, the upper panels left open for a series of photographs. As will be seen from the illustration here, the panelling is nearly the height of the door, and the capping to the one forms the architrave to the other. Above these is a plain plaster frieze, and the ceiling is very well treated with a small dome in plaster, with a skylight at the top.

The forecourt, which adds greatly to the appearance of the building, is surrounded with a dwarf stone wall ramped to the piers, which are of stone, with finials of nice design, rather Jacobean in feeling. The wrought-iron railing and gates also look very well, and are very well executed.

The building, on the whole, is an acquisition to the Embankment, and everyone will be glad to have seen the last of that broken-down hoarding, with the waste land behind, which was so long a familiar object and eyesore to those passing along this thoroughfare.

HAS ARCHITECTURE GONE MAD IN GERMANY?

THE determination of the new school of architects in Germany to turn their backs upon all the good work done in past ages and strike out a new line of advance for themselves is producing results so extraordinary as to call for some words of protest. All architectural art until the Renaissance grew gradually, and each fresh step in its progress was taken in answer to some demand, usually constructive, and met some want. The Renaissance for a time seemed to break through this, for it was a revival of earlier forms; but its finest examples of building are based upon the great principles of the art. They must be judged by the same standard as their predecessors; they are successful or not in so far as they conform to taste, proportion, and fitness. From the Renaissance we date our domestic and most of our civil architecture, and in each of the principal European countries a national style arose at that period, England retaining much Gothic detail, or detail derived from Gothic; France exhibiting bold and often beautiful roof treatment; Germany displaying great freedom and profusion in ornament; Italy working more or less upon the fact that the Renaissance was a revival of her national building forms. Of all these the architecture of Germany was the one least restrained by great underlying principles: it produced many buildings to which we apply such words as quaint, charming, or picturesque, but open to criticism in that the quaint and the picturesque seem to constitute the style and there is little else.

When our latter-day rebuilding period commenced in Germany, and cities began to be laid out upon modern plans, there were two systems contending for the mastery—one the Italian, derived from classic sources, the other the picturesque, or Old German. The latter won the day in the end, and the result is the confused architecture of modern Germany, tormented with too many curves and too many finials, too much roof and too much breaking-up of the roof, and a general restlessness and striving after effect. In all these, however, there was some sort of governing idea: it was at least supposed to be the German Renaissance. Quite recently, however, a new departure has been taken and all convention cast aside; a new style is to be created; taste, dignity, and proportion are sneered at as old-fashioned; new forms are being adopted, mostly ugly and meaningless; the grotesque is everywhere, and decoration has gone mad. Interiors are deluged with curves and unintelligible, useless features; all ordinary details of house-building are altered out of recognition. It would seem as if German architecture were about to be lost altogether, so violent is the change, so extraordinary the result: the revolution extends to the minutest details, and has worked havoc not only with roofs and dormers, cupolas and gables, but amongst tables and sideboards, armchairs and stoves. A perfect mania for the grotesque has seized upon designers; you must never restrain a fancy or an idea on pain of being dubbed old-fashioned, hide-bound, and conventional. Where any sort of analysis is possible of these frantic creations, we find that the new style—or, rather, the new practice—consists of taking details from everywhere, exaggerating them, distorting them, and flinging them in a shower upon a single design.

The step-gable—a familiar but not very satisfactory feature all over the North of Europe—has grown gigantic, and is made more conspicuous by long, narrow, vertical panels under each step, ornamented (so the designer probably imagined) by lines resembling rude tracery. Towers show external staircases and a profusion of little curved buttresses; they are terminated by cupolas of amazing ugliness. Many of the worst features of older German buildings, especially those that are quite useless, are reproduced and exaggerated; the curiously curved pediments often seen over windows reappear with additional curves; the windows themselves are treated so as to bewilder the spectator.

If some of these exteriors seem, at a little distance, to retain some of the forms usually associated with what we call a building, their interiors suggest a nightmare. One characteristic is common to them all: they are full of strange curves, often introduced without rhyme or reason. Another is a curious kind of openwork in wood forming perfectly needless brackets under beams and lintels; it is applied with reckless exuberance to screens and partitions; the curves, growing wilder as they ascend, reappear on the frieze and expire on the ceiling, where a large spider dipped in ink could produce a better effect if allowed complete freedom.

The oddities are in some cases derived from Japan, and exhibit the hopelessness of attempting to transplant the peculiar and characteristic forms of the Far East to Europe. We are speaking of forms only, of details transplanted without rhyme or reason from one climate and surroundings to another. Where there is no violent change in climate, building materials, or the habits of the nation, it is possible sometimes for a race of conquerors to bring their architecture with them bodily and impose it upon the conquered, as the Moors did in Southern Spain. But in such cases

the details have generally been modified, and at last the style itself, by new surroundings, and we cannot but admire the exquisite skill with which forms and materials have been adapted, often resulting in an artistic compromise. So, again, an almost exact copy, though perhaps on a reduced scale, of a foreign building has been made as a plaything, a palace of pleasure, or a hunting-box for a sovereign of profuse taste. But the present phase of German building and decoration has nothing in common with these; it is an arbitrary caprice, a discordant medley, a reckless defiance flung in the face of the public by men who know how weak the mind of the multitude is, how few ever judge for themselves or will express their judgment. There can be little doubt that, unless very carefully watched and restrained, the mania for absolutely novel forms, for daring but useless experiments, will spread very rapidly over Europe; already we have seen the Castel Bérenger in Paris, whilst a host of small novelties are appearing in the work of the enterprising builder in England. Here, however, and in France a protest will be made against fantastic novelties meeting no want and working out no legitimate development; will a word be spoken in time in Germany? The truth is that Germany is in greater danger from this movement than her neighbours, for the picturesque is already the ruling idea in her civil and domestic buildings, which require order and repression above all things; licence has been carried far enough. She owes it to herself at once to rescue her architecture from the slough of eccentricity and exaggeration into which it appears to be falling. For this same eccentricity is developed not only in her architecture: it breaks out in the furniture, the fitments, wall-papers, domestic utensils; in fact, it permeates and paralyses the whole range of artistic design. The maddening ingenuity of form and outline in German design is absolutely bewildering. It is genius, but genius working on wrong lines. And the fact that genius is being wasted on meretricious and inartistic work must cause a pang in the heart of every conscientious architect and art-worker. It is almost an axiom that countries distinguished for their commercial abilities or military renown rarely give birth to great artists. Possibly Germany's system of military service has much to answer for.

JOHN C. PAGET.

THE NEW LONDON PAVILION.

THE Pavilion has in its time seen many changes, each to a state more luxurious than the previous one, since the time when it was started as a specimen of *café chantant* in 1859 by Messrs. Loibl & Sonnhamer.

It is a far cry from the old hall covering a part of the yard of the Black Horse, where the Pavilion originated, to the present gorgeously decorated building; but it is only a matter of just over forty years, which fact tends to show how the public taste and demand for comfort and luxury has advanced.

The first Pavilion stood on practically the same site as the present one before the scheme of improvement, including the formation of Shaftesbury Avenue, passed the Metropolitan Board of Works and necessitated its destruction. The building erected after that by Messrs. Worley & Saunders was the existing one, or rather the shell of it, as the whole place has been gutted, reconstructed, and decorated internally by Messrs. Wylson & Long during the last six months.



THE NEW LONDON PAVILION: SECOND CIRCLE BUFFET. *Photo E. Dockree.*



Photo E. Dockree.

THE NEW LONDON PAVILION: WYLSON & LONG, ARCHITECTS.

The hall is now brought up to date and on a level footing with its many rivals, which have increased so enormously in number since fifteen years ago, when the Alhambra was the only local counter-attraction.

The stage has been dropped some four feet, and the proscenium opening widened, while the old level floor has now a good slope, and the bars on either side of the stage are done away with; a novel feature of the new scheme being the removal of these two bars to a saloon constructed under the orchestra, approached from either side under the stage boxes. It is a good-sized room, ventilated directly from the street outside, and decorated in a similar manner to the rest of the house in cream and gold, with crushed strawberry-coloured silk panels.

The first circle and the upper circle have been entirely remodelled, the old columns having been done away with, and their places taken by four stanchions which support the entire structure. These circles are supported on cantilevers, and are now of a horseshoe shape in plan, a great improvement on the old one, shaped like a long U with a ong row of boxes on either side, which have been done away with, their places being taken by a stage box and three at the first circle level. The way in which those nearest the stage have been treated is very successful, being connected to the proscenium by the entablature being carried round and returned above a Corinthian column on the outer side of the first box. The two other boxes are treated with small columns with cartouches and brackets above. The doors to the boxes are sliding, saving thus a deal of valuable space. The groups of sculpture on either side of the proscenium are pretty, but there does not seem to be any excuse for their existence. The fronts to the balconies are decorated with painted panels with rococo scrollwork ornament in between. The old sliding roof remains, though entirely redecorated in blue, cream, and gold, with painted panels in the cove of allegorical subjects.

The whole of the decorations are carried out in Louis XV. style in cream and gold, and is very effective, giving a good relief to the painted panels The panelling in the upper parts of the house between the Corinthian pilasters looks very well, as do also some of the less pretentious parts of the house where treated only in white.



THE NEW LONDON PAVILION: STALLS SALOON. *Photo E. Dockree.*

THE PLACE OF ARCHITECTURE IN ALLEGORY: BY ETHEL WHEELER. PART ONE.

THE sermons of antiquity, as preached by the ancient structures of the world, were characterised by a vast impressiveness, a rooted stability, such as we seek in vain amid the intellectual flux of modernity. Our buildings are as transitory as our ideas; but the temples of old Egypt stood as symbols for the Immutable and the Eternal. Solomon's temple was an image in stone of the Hebrew conception of the Deity; and the Grecian temples were changeless with a beauty that is young for ever. In those early times poetry, philosophy, aspiration found their chief expression in architecture; hugeness of idea was translated into hugeness of structure; daintiness of fancy found play in frieze, corbel, and cornice. In the Middle Ages architecture was still the sole book wherein all could read; and the most ignorant churl spelt out the alphabet of power in the walls of the feudal castle, and found a *text*-book in the delicate loveliness of the Gothic cathedral.

Small wonder, then, that the ancient preachers should have depended so largely in their allegories upon architectural comparisons—should have conceived the abode of God as a city with walls and gates, and should have set forth such virtues as temperance and holiness, such vices as indolence and pride, under the guise of temples and houses.

We number among such allegories many of our most precious possessions—precious whether by reason of the spirit they embody, or by reason of their own inherent beauty. The best known of all architectural allegories combines these two qualities. In the city that appeared to John in Revelation we are struck from the outset by the definition of the vision—its minuteness of detail, the vividness of its colour. There is no hesitancy in the disciple's description, no phrases attenuated with ideas of immensity they are too weak to wear, no pause lest he shall fail to interpret in words that "incommunicable sight." The very walls of the great city which he saw descending out of heaven were measured by the angels and recorded.

The city, we remember, is four-square; the length as large as the breadth; it is walled with a wall great and high, and has on the north, south, east, and west three gates. We have thus hinted a rough plan of the New Jerusalem; but what manner of buildings S. John saw within this city we shall never know.

It is, indeed, a change of atmosphere to pass from this rarefied region to the narrow limits of the mediaeval world—to exchange these soul-structures for the elaborate pageantry as of a miracle-play, and to leave behind the infinite, indefinite beauty of heaven for the minute and detailed beauty of earth.

The mediaeval mind had a passion for detail. It clothed its abstractions in all manner of embroidery, worked in laboriously stitch by stitch, as if by needle. Sometimes this work is exquisite in design and hue; at other times there is a monotony of minutiae, an absence of all imagination, wearisome in the extreme. Yet even at the worst this exhaustive cataloguing is apt to create a sense of verisimilitude which in allegory is fascinating by reason of its quaint incongruity.

Take, for instance, the fortress which Jealousy builds in the "Romaunt of the Rose." This old Troubadour poem, dating from the thirteenth century, enjoyed immense popularity in France, and was translated into English in Chaucer's time. The poem describes how L'Amant arrives in a beautiful rose-garden, and chooses one red rose-bud that is fairer than all the rest. But Jealousy determines to wall round the garden; and this is how he proceeds. First he makes a deep ditch, large and broad,

> Upon the whiche also stode
> Of squarèd stoon a sturdy walle,
> Which on a cragge was founded alle,
> And right grete thikkenesse eke it bare.

The place is further strengthened with towers and turrets—

> And rounde enviroun eke were sette
> Ful many a riche and faire tourette.
> At every corner of this walle
> Was sette a tour fulle pryncipalle.

So detail is hammered upon detail till a most solid fortress is raised—raised of the most prosaic materials that have no significance whatever in the allegory. Then follow a few very interesting lines which are supposed to throw some light on the extraordinary durability of the concrete in mediaeval churches and castles.

> The temprure of the mortere
> Was maad of licour wonder dere;
> Of quykke lyme persant* and egre,†
> The which was tempred with vynegre.

It is easier to believe that the old versifier was transcribing from observation, rather than drawing upon his imagination, when he penned these lines. The chronicle of wall and tower and turret would stand for any castle of the time. The passage is, however, typical of many, and these old Troubadour poems may not be entirely overlooked, since in them, and in the Arthurian legends, we may find the first sketches of those gorgeous structures

* Piercing. † Sharp.

which were to be reared in after-times by Chaucer and Spenser. Apart from their allegorical bearing, many of these old poems contain much curious information about the methods of our ancestors, such as the tempering of mortar with vinegar, as quoted above, and the colouring of the mediaeval carvings, as witness these lines :—

> And of a sute were alle the toures,
> Sublity carven after floures
> *Of uncouth colours*, during ay.

The great moral allegory of the early Middle Ages—the Arthurian cycle of legends—presents a striking contrast to such bald chroniclings as we have noticed. It is an offspring of the Celtic dream-spirit, which was able to elude the concrete imagery of the age. The architecture is strangely elusive; the few salient features are delicately touched in, and the slight emphasis on these indues the building with a vivid and unreal loveliness. Take in illustration this passage :—

> So within a while they saw a tower as white as any snow, well machicolated all about, and double ditched; and over the tower gate there hung fifty shields of divers colours, and under that tower there was a fair meadow, and therein were many knights and squires in pavilions and upon scaffolds to behold, for there on the morrow should be a great tournament at that castle, and the lord of that tower was in his castle, and looked out at a window, and there he saw a damsel and a page, and a knight armed at all points.—MALORY.

What matter the form or size of the fortress? The eye is satisfied with those white walls and their gleaming shields—fair and indefinite as a dream.

Chaucer was not one of those who walked in the "wizard twilight." The sun is always pouring down where he abides, illumining each nook, gilding with "heavenly alchemy." Even in his dreams there is a sunlight precision, a sharpness of outline, which, combined with an exquisite sense of beauty, make his allegorical compositions most delightful to behold.

His House of Fame was built upon a high rock, which proved to be of ice, and not of steel, as the poet by its shining first thought. Upon it were graven the names of famous folk, but many letters of the recently-carved names had melted away. The house itself was built of stone of beryl, "that shoone ful lyghter than a glas," without piece or joinings. It had pinnacles and imageries and tabernacles,* and windows many as flakes in great snows. Minstrels and story-tellers stood in the niches. The castle-gate was hewn out of gold, and exquisitely carved.

(To be continued.)

* Tabernacle = a pointed canopy of stone supported on pillars.

NEW FEATURES IN FRENCH HOUSES.

IN Paris, the last ten years have shown a reaction from a long-continued tendency to insipid uniformity in architecture, the result of a wholesale demolition and reconstruction of the city on a set plan, projected and partly carried out during the Third Empire.

Till about thirty years ago the central parts of the town were encumbered by dark masses of old buildings, and in those quarters streets often wound their way irregularly up and down hill, so that, when the new Opera House was constructed, quite a mountain had to be removed in front of it to allow the theatre to communicate on level ground with the Palais-Royal and the Tuileries. Under Napoleon III., who did so much for the embellishment of the capital, an architectural style developed, representing the epoch of his reign, the character of which was strong enough to exercise its influence occasionally even in England: the Exchange Buildings in Liverpool, for instance, are illustrative of this fact.

It is now about forty years ago that a project was most carefully elaborated on a large scale. All new avenues and thoroughfares deemed necessary or convenient to construct were traced on a large map, and the work of demolishing the old Paris began. Political events have not interrupted this work, and the Town Council still devotes every year some millions to the expropriation of private property so as to be able to rebuild large tracts at once. At first, when these operations began, private speculators got hold of the work, and these were encouraged by the Imperial Government, to whose interest it was to see things proceed promptly. Quickness and cheapness thus became the economical principle which pervaded the whole work of reconstruction, and uniformity was the result. Under the Republic, the first twenty years were full of uncertainty, and therefore had little influence on artistic production, particularly where private enterprise was concerned. Later on, however, the Acts passed in favour of a largely spread public education gave a great impetus to enterprise. Public schools had to be built in all quarters—often they were simply wooden barracks, though largely and comfortably installed. Then the plan ripened, and whenever the building of a new high-school was undertaken, the architect received instructions to give the edifice a highly monumental and aesthetic character. The University of Paris—the world-famed Sorbonne, focus of the equally celebrated Latin Quarter—is the most important

work of this order. It had its resurrection on the ground it had formerly occupied, and furnishes, in an elegant and solid form, a stately and complete specimen of modern French architecture.

Private enterprise was finally roused, but for the reason that rich men in Paris do not care to attract too much attention to their abode, private mansions do not exert a very active influence on the public taste. This style of buildings usually exhibits a sober outside aspect and is generally surrounded by severe walls, all luxury and expensive refinement being reserved for the interior. The great majority of houses in Paris are built to be let in flats, and are generally five or six stories high. The invasion of the American "sky-scrapers" is fortunately prevented by official regulation establishing a maximum of 20 mètres height for private dwellings. In most houses of this description built during the thirty years between 1860 and 1890, the apartments offered no comfort whatever, and the lodgers might truly have considered themselves as victims of a ruthless speculation. The rooms were small in size and generally very low, and the materials used for the ceilings and inner walls commonly so thin that the sound was easily transmitted not only from one room to another, but from story to story. No provision whatever was made to render the rooms comfortable and cozy by studied proportions or ornamental designs.

The first decided step towards something different in this direction was made quite recently by the introduction of the English bow-window. The sash-window is utterly unknown in these parts, although I have discovered two rare specimens of it in Paris, in very old houses in forgotten backyards, and dating from centuries ago. The French window proper is in form of a door, and opens its whole length from directly above the floor to the cornice supporting the ceiling. For safety's sake each window is supplied with a bar fixed across at the height of a man's elbow. This is a most rudimentary form of a balustrade, which, completed by ornamental ironwork, is often placed at a small distance from the window-sill, so as to simulate a balcony. This form is, in reality, the transition to a balcony which many windows possess. Indeed, the more one advances on the Continent to a southern clime, the more the balcony becomes a generality. In the small towns of Southern Italy no window goes without a large square balcony, with plain iron bars like those of a cage. Often in Paris to-day, a whole story, or even each story, of a tall building is surrounded by a circulating balcony, passing alongside the outer wall, and virtually connecting all the different rooms, whose windows, opening on it, are as many doors.

Till now, the iron railings of these long and multiple balconies were painted black and sometimes partly gilded, but an essay has recently been made to paint them the same colour as the façade, so as to imitate the stone. The result of this innovation is most satisfactory, and especially when the pattern of the ironwork is bold; it then produces the effect of being elaborately cut out in stone.

When, eight or nine years ago, the first application of bow-windows was made, these represented themselves in a very elementary and plain shape; being made entirely of iron, they were suspended on the walls like so many flat iron-cages, without any relation to the architectural design. But all at once, and in fact only during the last two years, bow-windows have undergone quite an evolution, and, although borrowed from the English, have developed a distinctly French character. Sometimes they run up from the first story to the top of the house, and there terminate in a turret which projects considerably in advance of the façade; sometimes they unite two or three distant windows of the same floor in one large curve. In this condition the new bow-window forms an organic and intrinsic part of the whole construction, and altogether the French architect has developed great facility in varying the shape of this new feature in architecture. Great fancy is employed, especially in adapting consoles and caryatides to sustain the bow-windows, and the fine yellow sand-stone used generally in Paris is a very agreeable and suitable material for this purpose.

As is the case in London, whole streets and quarters of the town are now built by industrial enterprise on associated capitals, and these societies rival each other in trying to give their edifices an imposing appearance or artistic aspect, and the elaborate decoration of the rooms forms an important feature. Two tendencies are remarkable. Some architects, in their anxious strivings after originality, have produced a so-called style quite independent of all traditions. Something similar has, I believe, taken place in England. Others—and they have become the majority—have taken up a tradition which was interrupted at the beginning of the century by the craving for classical antique—clumsily imitated or falsely interpreted. With these, the elegant Louis XV. style and a gay rococo, soberly employed, are now in vogue; and variation in detail and in the general conception of the edifices is thus rendering most modern streets quite sumptuous.

Old models of the last century are very much

in request. There is an imitation of a very curious window-frame seen in a private collection. With its irregular oval, this window, called in French *œil-de-bœuf*—that is, bull's-eye window—was certainly a simulated one, and formed part of a large decoration most probably in an ante-room or over the landing-place of a staircase at the point of separation into a double flight of steps to right and left. From this point of view the *ensemble* has been reconstituted.

One striking and picturesque fact calls for a particular mention, as it is an absolute innovation which may have a widespread practical influence. Enclosed in its walls, Paris, unlike London, is incapable of expansion, therefore the value of the ground within the walls is continually increasing, and houses have a tendency to grow higher and higher, and numerous families live under the same roof. Few houses in Paris possess gardens or even "back-yards;" a municipal law has rendered the existence of a courtyard obligatory, but proprietors, in most cases, content themselves with the minimum size, which is only a few mètres square. Nevertheless, the Parisian in general is fond of vegetation. Many streets are planted with big trees, and the upper stories of tall houses are surrounded by a balcony where one may often see quite a plantation in wooden boxes, and among it perhaps a young chestnut-tree or several stalks of the tobacco-plant. A row of sun-roses on a window-sill, forming a sort of a fence or thick curtain, is not an uncommon sight. It, therefore, created a good deal of sensation when the news spread, last year, that a venturesome fellow-citizen, being a passionate amateur of horticulture, was cultivating a flower-garden on the roof of his newly-built house. During a couple of years the same proprietor owned a modest building with a corner shop in one of the more central suburbs, not far behind the well-known church of the Invalides, where the tourists visit the tomb of Napoleon. In this shop he sold builders' materials and especially cement, and he had enlarged it by a small construction of only one story; the flat top of this, instead of covering with tiles, he had converted into a terrace, where he accumulated plants and creepers. But, the quarter in which the house was situated growing more and more popular, the owner conceived the plan of pulling down the old and precarious building and of reconstructing on its site and on that of a poultry-yard in the rear a set of buildings which might bring him in a good rent. This he did, and in carrying out his plans he did not forget to arrange a place where to remove his loved plantation.

He laid out the garden on the roof of two contiguous houses divided in their central part by a square courtyard, the skylight of which both shared in common. His flower-beds he arranged on three terraces, not quite on the same level, but communicating by a flight of steps. Each house has no less than seven stories, but the roof is easily reached by a lift. The first season that the plants occupied this lofty situation they throve and spread their branches and creepers along the balustrades, entwining the chimney-pots with verdant garlands. At each corner a young tree attained the height of some three or four mètres, its dark green pinnacle forming a lively contrast with the blue sky. Terra-cotta tiles enclose the flower-beds, and there grow lustily and vigorously rose-trees, big daturas, the elegant magnolia, a few peach-trees, and, along the walls, a vine whose grapes ripen in the autumn sun as successfully as do the strawberries earlier in the year.

The ingenious deviser to whom we owe this modern revival of the hanging gardens of old Babylon, being a dealer in cement by profession, knew his business well, and he is liberal enough to communicate to the public his manner of proceeding. The arrangement he adopted was the following. Above the ceiling of the last floor he placed iron rails, sustaining a layer of cement some ten inches thick, and overlaid with a thinner bed of fine sand on which he spread an isolating stratum formed by an accumulation of several sheets of blotting paper rendered impermeable by some chemical soaking. A second layer of sand and a second bed of cement follow this. Thus, cemented and surrounded by a wall several feet high, the terrace might be used as an aquarium, for the rational application of the cement would thoroughly prevent the danger of infiltration. Half a mètre of rich garden mould is sufficient to nourish seeds and shrubs, and the water-pipes of the household furnish an embranchment always at hand for the necessary irrigation.

A new house, to be used as a hotel, has been built this year next to the Louvre; it reproduces the same arrangements on a larger scale.

Here we have, therefore, an initial step which may probably lead to further developments. Who knows but that the Parisians and Londoners of the future may have, in the midst of their overcrowded and gardenless thoroughfares, pleasant green retreats commanding a wider view and fresher air than any parks or gardens on the ground level! They may step in the box of an elevator in some dark lane, and in a few minutes' time find themselves treading green turf amid flowers and wreaths, overlooking a space wide enough to interest the eye and expand the thought of their weary and over-taxed brains.

LA FORGUE.

ONSLOW FORD, R.A.: AN IMAGINATIVE SCULPTOR: WRITTEN BY MARION HEPWORTH DIXON.

The processes of all art are creative; and the masters of arts are all poets. — *Plato.*

IT may smack somewhat of paradox to suggest that our century, which has been so repeatedly called the century of science, is in reality the most sentimental of ages. Yet the theory is easily capable of demonstration. Other periods in history, as a French critic has pointed out, have had their dominant note, their poignant characteristics. We have had our age of martyrs, for instance, which is merely another name for the age of Will; we have had our age of 'pure reason," which may stand, with its brilliant mouthpiece Voltaire, as synonymous with the age of Intelligence. We have our own more tolerant and humane age, an era in which the condition of everyone but the taxpayer is ameliorated, and which clearly typifies one of all but universal sentiment.

Now an art, which can properly be called art at all, will generally be found to reflect the period which gives it birth. In merely brushing the subject it is easy to see from whence came the titanic powers which realised for us such subjects as a "Transfiguration" or a "Day of Judgment." Not hard, moreover, is it for us to understand how classicism came to be dominant in a reign of Encyclopaedists, or that romanticism must necessarily be the natural child of a century in which sentiment is the ruling characteristic. Given the thesis, the illustrations speak for themselves.



THE SHELLEY MONUMENT, OXFORD.

But to drop generalisations and come to the subject more closely at issue, I should say that this very quality of romanticism, which I have endeavoured to prove characteristic of our day, is one strikingly obvious in the work we are about to consider. No one, of course, will deny that Mr. Onslow Ford is a realist. In him, obviously, we have one who will have naught to say to the more smug and tripping graces. Unknown and unseen are for him the mere surface beauty of things. In him we have done, and done finally, with all the staler classic conventions. Of

what Mr. D. S. MacColl calls "the fine Olympian bluff," underlying academicism, we find in his work hardly any trace at all. The sentiment which is writ large on all Mr. Ford's finest imaginative pieces—and it is precisely the imaginative side of the sculptor's talent I propose to consider—is composed of more modern material. Of sterner stuff I do not say it is made, for Mr. Onslow Ford's art is essentially more poetic and suggestive than heroic, after the manner of the Olympians. His muse is shy and captivating rather than noisily self-assertive. She calls to us rather with the plaint of a song sung at evening, than with the blast of trumpet or clarion.



"PEACE."

Yet audacious on certain lines we know the sculptor has more than once proved himself to be. The *Zeitgeist* with him is no mere name. It is a living and moving spirit. In a word, he is a child of the century in his attempt to make a nearer approach, to get closer to the great realities We have only to look to it to see that there is not a single piece of imaginative work that he has given us but what confesses the modern mind. For in all Mr. Onslow Ford's realism—and he has been roundly accused of being an unbending realist—there is a charm which is largely a spiritual one. His attitude to art and life, if I may venture for a moment to interpret it, would seem to be one of awe, even of solicitude. With the dashing impromptu, so dear to the dilettante and the amateur, he will have no sort of parlance. An occasional tussle with the clay the sculptor may now and again permit himself as an exercise (the portrait bust of M. Dagnan-Bouveret in a recent Academy, for instance, is the work of a single sitting), but for the most part the facile does not appeal to him. Of mere cleverness he has no opinion at all. What Mr. Onslow Ford gives us in his most characteristic efforts is wrung from him with toil and anguish. I think I am understating the case in saying that the model who sat for the second of the young girl's heads the sculptor has called "A Study," and which, in its reserve, dignity, and grace recalls the manner of Donatello, posed to the artist for over thirty days. The mere record of such sustained labour may seem unimportant to a public which concerns itself more with results than with methods; but if the statement proves nothing else, it at least proves that there is no short cut, no royal road for Mr. Ford in the art of which he is already one of the chief exponents.

On the other hand, do you see what you consider to be a blemish—a perhaps too audacious streak of naturalism in this, that, or the other of the sculptor's finished conceptions? In coming to detail, do you suggest that an ankle is thick, a knee pointed, that the arm of some female figure is wantonly and gratuitously thin? If you do so in the artist's hearing he will smile. The beauty that he conceives of, and the beauty he would make you realise, is something, I take it, more subtle than can be caught in the mere outward, or surface, presentment. If the sculptor gives you his conception of youth, such as he has given us in his statuette entitled "Folly," and his more im-

portant figure called "Echo," he gives it you with no manner of subterfuge or apology. Youth is so beautiful to him that he will have you love it with all its imperfections on its head. And is there not more than a little to be said for the artist's attitude? Depend upon it there is. The angularity of youth is just as much an integral part of it as is its elusive grace, its impulsive joyousness. Take away the one for convention's sake, and assuredly you lose some suggestion of the other. "True art is truth," says the Spartan proverb.

It is, then, Mr. Onslow Ford's relentless fidelity to nature which is at once his chief merit and his bane. It is his scorn of petty subterfuge, his devotion to actualities, which has gained him his severest criticisms. They were, if I remember rightly, thrown broadcast at that finest effort of his hand, his monument to the poet Shelley. But what is criticism, even when it thunders from the columns of a portentous daily paper, but an opinion, and the opinion, moreover, of a single expert? The critic, who, it must be remembered, is first and foremost an artist in words, is competent enough to understand a sculptor's theme, but how often does he actually realise the inexorable technical limitations and restrictions which make each sister art a law unto itself? The protest might seem superfluous, a vain beating of the air, had not one of our foremost art critics actually taken unto himself to deplore Shelley's nudity, and one of our most delightful essayists showered anathemas on the sculptor for choosing to represent the great poet in death rather than in life.

Both criticisms surely arise from a misconception of Mr. Onslow Ford's art. I do not say such writers fail to comprehend the sculptor's aims, but they obviously ignore his means. Had Shelley been represented alive, there was clearly nothing for Mr. Ford but to represent him in his habit as he lived. And the habit in which he lived was in all essentials as disfiguring, as wholly impracticable, from the sculptor's point of view, as is the costume worn to-day by a member of the Carlton or Boodle's. Who was it said that fashion was so ugly a thing we had to change it every month? The stove-pipe hat and the trouser are ugly, but they have lasted a hundred years. Where would, then, have been the majesty, the pathos, the wild *abandon* of Mr. Ford's stirring conception of the matchless, the deathless bard? What cannot be forgotten is, that in Shelley we commemorate not a man but an inspired singer; and again, not so much even an inspired singer, as in some sort the abstract embodiment of a great race's highest and noblest aspirations. Depicted as he is in the Oxford monument—nude, lifeless, but heroically beautiful as he lies done to death on the tragic shores of Viareggio, we have some just indication, some adequate presentment, of the stormy and passionate life which ended there. Erratic, noble, irrational, torn with a hundred aspirations, the slave now of a tempestuous revolt, now of a haunting melancholy, how could the exile have been



"THE EGYPTIAN SINGER."



FIGURE FROM THE MARLOWE MONUMENT.

refashioned for us in any of the ordinary and conventional aspects of life, or garmented in breeches and choker? The thing would be impossible. Imagination revolts at the prospect. And this the sculptor divined. An artist is wiser than his critics.

There is much the same spontaneity, the same genius for selection shown in the sculptor's subsequent work, "Applause," which saw the light in 1893, and the "Echo," which was exhibited in the Royal Academy in 1895. I do not know if one or the other work earned Mr. Onslow Ford the *kudos* gained by the Shelley memorial (for, after all, the dissentient voices I have mentioned were but faint voices in the chorus of all but universal praise), but they both showed the author's cunning of hand, the same strain of what I may call fantasy in the midst of realism, the same high creative qualities. In the smaller work, "Applause," Mr. Onslow Ford essayed the experiment of introducing not only coloured metals but coloured stones into the decorative scheme of his work, and essayed it with complete success. Never, perhaps, have the particular verdigris tones so often affected by the sculptor in his bronzes been seen to greater advantage than in this especial instance, where they are nicely contrasted with various silver accessories and a singularly graceful brass column which supports the crouching figure. But, fascinating and deftly suggestive as is the "Applause" of one side of the sculptor's talent, it cannot be said to so entirely represent the trend of his imaginative forces as does the more serious effort called "Echo." For here, as in the Shelley essay, we come face to face with what is at once special and individual in its creator. Indeed, shorn as the "Echo" is of the ornate accessories which in some eyes detract from the simple, passionate *abandon* of the Shelley figure, the "Echo" remains the most definite utterance, the most complete expression of the sculptor's genius which he has hitherto given to the world.

On the one hand a searching and learned study of the nude, on the other an exquisite embodiment of all that is fugitive and elusive in the beauty of a young girl, the work stands as a final monument to that ideality which may be expressed by an artist when he is capable of linking fantasy with the better sort of naturalism. No words can describe the grace of such a conception. No words convey the sense of rhythmic gesture in the uplifted arms, the spell cast by the exaltation of the arrested attitude, the abandonment of the dream-like pose. Eerie, wraith-like, alluring, who shall speak of a charm intangible as the stuff that dreams are made of, of a motive reverberating as a cadence, haunting as a tale that is told?

To put the thing in a nut-shell, it is possible to describe a talent, but not a statue. The genesis of a talent comes well within the range of things describable and discussable, not so a work of art in the round. There is little room for argument in the presence of a great statue. If there is anything in the statue and there is anything in the spectator, he simply comes, sees, and is conquered by it. Yet at bottom it is this very art, the art which has the supreme faculty of appealing to the imagination, which we think worth discussing at all. The merely pretty is never criticised. Had it been otherwise, Mr. Onslow Ford's "Folly," his first excursion into imaginative fields, would hardly have made the stir it undoubtedly did. That a tiny statuette, making no outward bid for popularity on the score of any of the usual accepted standards of beauty, and the output of an all but unknown man, should have instantly made the fortune of its creator, seems, at the first blush, an unprecedented thing. Yet the "Folly" was at once acclaimed. It received an honourable mention in Paris. It was bought by the Chantrey Fund.

Personally, the sole and only quarrel I have with its author is a quarrel with its name. Was "Folly," as we realise her, ever a denizen of the woods or did she ever allure us with so wild and elfin a grace? No. Wayward and irrespon-



"THE DANCE."



"FOLLY."

sive we know her to be, but in Mr. Onslow Ford's creation there breathes the old cry of the forest: his "Folly" is a sprite, a pixie, a creature of the glades, and lures us into primaeval fastnesses. As "Folly," it is true, I give her handsome lip service; but as a dryad, a spirit of the virgin forest, I would make her my humble oblations, offering milk, oil, and honey, even the sacrificial goat.

More important, however, than a name, is the fact that "Folly" was a hardy progenitor. The mother of a famous brood, in truth, she proved herself to be, for "Peace," the two busts called "Studies," the one exhibited in 1891 and the other a few years later, the Maharajah of Durburgah's commission, the statues called "Dance" and "Music," "The Singer" and the "Shelley," are all obviously her natural offspring, as the "Applause" and the "Echo" are no less her legitimate descendants.

To the sculptor, I understand, this sum of his imaginative work seems lamentably short. In very truth the public, or more strictly speaking, that numerically modest portion of it that may be said to love sculpture, wishes it at least double the length. But the happiest circumstances have their drawbacks; the obvious one in Mr. Onslow Ford's branch of art being that the successful sculptor is constantly hemmed in with importunate commissions, and with patrons who will not take a nay. A mere glance at the list of works undertaken by Mr. Ford in the last few years, not to mention such as are in actual progress at the present moment, will readily convince the most sceptical on the point. Omitting such essays as the Gordon Monument at the Brompton Barracks, Chatham, and the equestrian statue to Lord Strathnairn at Albert Gate, Mr. Onslow Ford has had at no great distance of time to do battle with the Ward Jackson and the William Pearce monuments, the marble statue of the Rev. Dr. Dale, of Birmingham, and the Sir James Gordon memorial of Mysore fame. Add to this the still more ambitious work of the sculptor's hands—I mean the important equestrian statue of the late Maharajah of Mysore, with its groups of emblematic figures, the heroic Huxley memorial in the Natural History Museum, the monument to the Duke of Norfolk at Sheffield, as well as the delicate miniature monument to Professor Jowett, the portrait busts of Sir John Millais, Herbert Spencer, Sir Frederick Bramwell, Mr. George Alexander, as well as the noble yet powerfully realistic bust of Her Majesty, and we can readily conceive the sculptor's preoccupation.

Not that even this lengthy list can be taken as anything like a sum total of Mr. Ford's achievements. When he is wearied with the contentions of committees, button-holed and badgered by subscribers to memorials, and otherwise obstructed and hemmed in with the harassing objections of Boards, it is his habit to return to his studio in St. John's Wood and give himself what he calls in his own phrase "a little commission." In these felicitous moments such neighbours of Mr. Ford's as Mr. Alma Tadema and Mr. Briton Rivière have been done into marble and bronze. Mr. Orchardson has no less served as a relaxation to his brother artist while Mr. Arthur Hacker, Mr. Corbet, and Mr. Herkomer have been "busted" on the same graceful understanding, the same enjoyable conditions.

Yet, interesting as this portrait series of contemporary artists is—and it promises as time goes on to rival Mr. Watts's famous gallery of contemporary poets—I would give them all, the whole posse of celebrities, the complete bunch of Royal Academicians, for one of Mr. Onslow Ford's ideal heads.

The reason is not far to seek. For if the foregoing suggestions mean anything, they mean that it is first and foremost on his poetic side that Mr. Onslow Ford has proved himself his own man. It was in the spontaneity of his ideal creations that the sculptor first realised himself, and the great public first realised him. Is it not by the "Folly," the "Shelley," and the "Echo" that

their creator will ultimately live? If the artist's admirers, then, could have their own way they would doubtless wean Mr. Onslow Ford once for all from the ponderous problems of representing frock-coated and be-trousered citizens in clay. What artist's heart, in sooth, could ever be in the work, and what meed of success is likely to be his? Of course, when I speak of success I do not allude to a mere world's applause, or to the remuneration (however substantial) which the portrayal of frock-coated dignitaries certainly brings. Happily irresponsible, an artist's admirers have not to consider the material side of the art problem. Nevertheless, and with all due allowances for that material side, I trust that when Mr. Onslow Ford thinks of giving himself another commission it will be for another "study," for another excursion into the ideal. For in nothing else, and in no other way, can he so well express the delicacy, refinement, and reserve which is the hall-mark of his poetic genius, a hall-mark, by-the-by, which might stand for another name for style. The mention of this important attribute reminds me of another quality which Mr. Ford possesses in a marked degree—I mean the special quality that the learned call colour in a work in the round. The term, which may seem somewhat confusing to the uninitiated, is in reality one full of significance. It implies, to begin with, that the sculptor is not only a stylist, but has learnt the rare art of leaving out, a knack which, as a recent critic has pointed out, is only gained by "a perfect acquaintance with the art of putting in." A sculptor who states essential facts and leaves the more mundane trivialities to take care of themselves may be said to possess colour. Breadth, balance, and the rare gift of appealing to the imagination of the spectator, are no less indications of the quality I am attempting to indicate. A severe simplicity and an engaging waywardness imply colour in the plastic arts. Mr. Onslow Ford's early work "Folly" has this happy attribute, so has his poetic creation "Echo," so has his recent bust of Her Majesty the Queen, I mention these three works, as they may be said to stand for the three periods of the artist's manner, while they equally illustrate the truth that the decorative element in sculpture is in no way opposed to the nobler sort of realism.

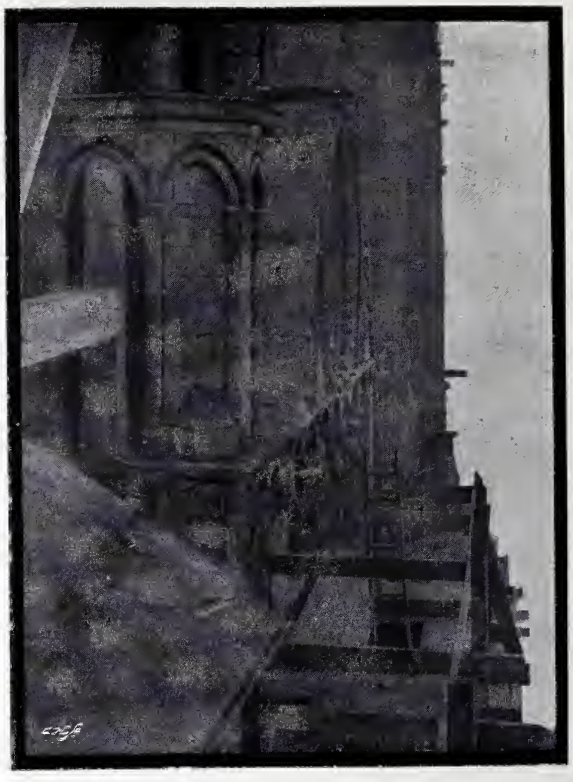


"APPLAUSE."

PETERBOROUGH THE PROUD: BY WILLIAM A. PITE, F.R.I.B.A.

THE west front of Peterborough Cathedral is the most stupendous creation of the Middle Ages. Complete and classic in its character, it stands alone and unrivalled by any other ecclesiastical erection in England or on the Continent.

I do not intend to discuss the suggestion whether the front was a borrowed idea from Rheims, or ancient Tewkesbury's great western arch, or the three arches in the west front of Lincoln, but would point out that there is a connecting link with the latter, Lincoln being an adjacent cathedral, while Peterborough was only an abbey.



GENERAL VIEW OF FRONT UNDER REPAIR, LOOKING SOUTH.



NORTH-WEST TURRET UNDER REPAIR, 1897.

About 1237, by order of the Council of London, with great pomp and ceremony Grostete, Bishop of Lincoln, and Brewere, Bishop of Exeter, rededicated the abbey in the names of SS. Peter, Paul, and Andrew, and "consecrated it with holy oil, though built of old, the majestick front of columel work," so aptly designated by Fuller. A careful comparison of the foliage, the sculpture, and mouldings of the Peterborough front shows that they are very like those of the Chapter House of Lincoln Cathedral and the Galilee porch at Ely Cathedral, and there is little doubt that the same craftsmen worked on both buildings.

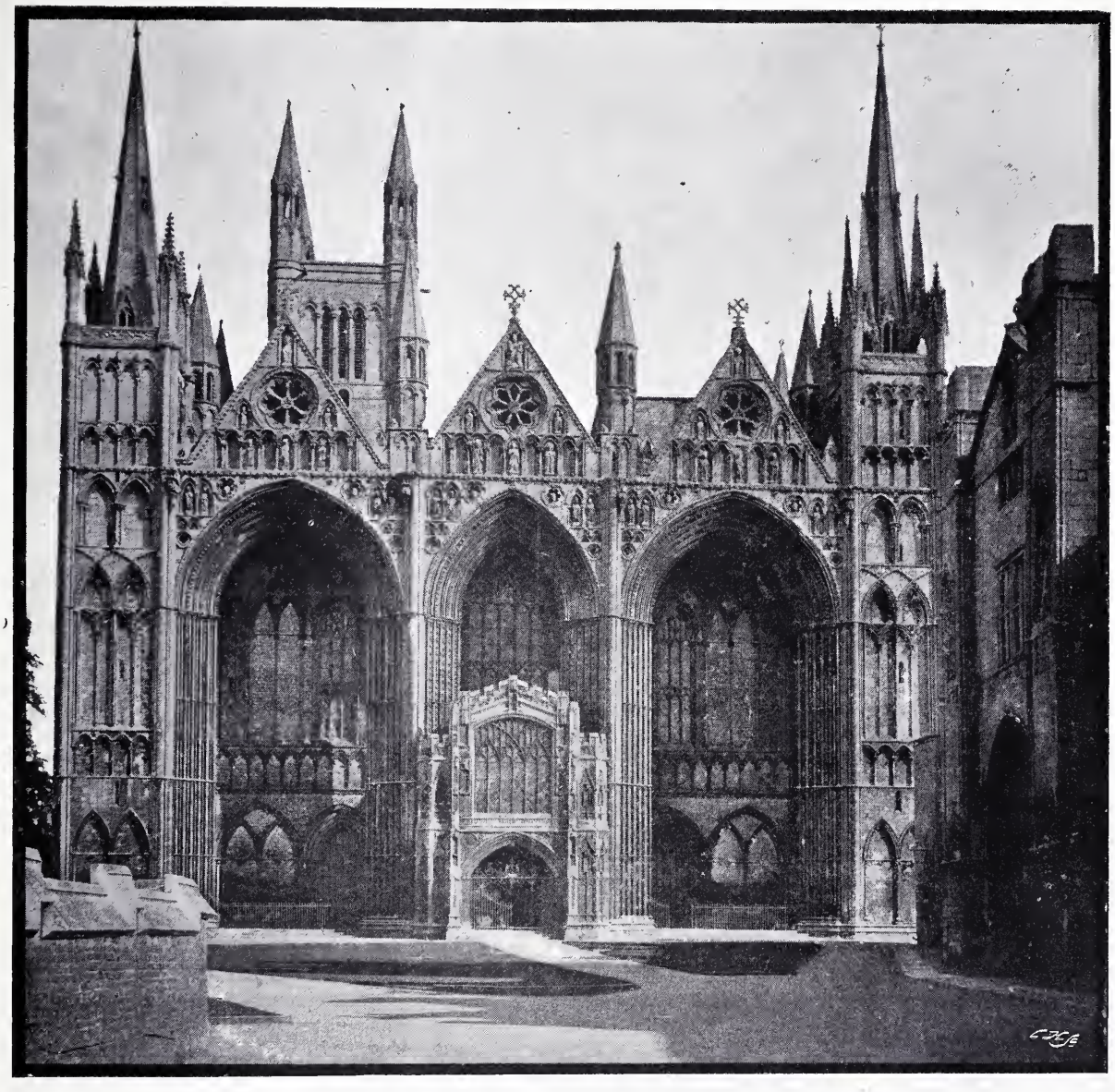
The present Bishop of London has suggested that in mediaeval times the provision of vast edifices at the heads of sees was not merely to meet local needs of the present, or the future, but to cater for pilgrims. This provoked much emulation and competition in ecclesiastical circles, for obvious reasons.

The abbey of Peterborough, founded by Wulfere about 664, who dedicated it to S. Peter, is an excellent illustration of this. In his own words said he, "Thus I free this minster, that it be not subject except to Rome alone; and hither I will that we seek S. Peter, all that to Rome cannot go." Ethelred succeeding him sent Wilfrid,

Archbishop of York, to Rome to procure from the Pope Agotho additional and extraordinary privileges.

England therefore possessed a vice-popedom, and this accounts for the shoes being put from off the feet on entering the precincts, and the local appellation which has clung to the establishment for ages of "Peterborough the Proud."

Amidst all the vicissitudes of war and Danish fires the documents confirming the great and



PETERBOROUGH CATHEDRAL: WEST FRONT.

extensive privileges of this monastery were preserved. These were discovered and exhibited to King Edgar (958–975), who wept for joy to think he had a second Rome within his kingdom, where vows might be performed, absolution obtained, and the apostolic blessing received.

Later on, about 1177, Benedict, formerly a monk of Christchurch, came to Peterborough as its abbot from Canterbury. This is in itself a significant fact, for Benedict was at Canterbury at the time of the murder of S. Thomas à Becket, and brought with him relics, amongst them the paving stones where the martyr fell, stained with drops of his blood.

Benedict showed great energy as a builder, completing the magnificent nave which, in its present form, is ours to-day.

This ecclesiastical diplomacy forms a highly interesting and important study; it amounted to a positive profession, which drew forth the ablest activities of the most cultured minds, the result of which has been to bestow upon England her most treasured historical possessions.

It is more than probable that the great cathedrals were built mainly to meet the requirements of pilgrims (hence their enormous size and exceeding beauty), and were, no doubt, the outcome of the desire to afford many and varied induce-

ments and spiritual benefits so desired by the mediaeval pilgrim, such as were not nearly so attractive elsewhere. If Peterborough is an exception, it being until Henry VIII.'s reign only an abbey, it abundantly proved this rule and became a power in the land.

This emulation evinced by the great monastic orders must have been keen, and the demand both for labour and materials very great, for many great works were at this time going on in the immediate neighbourhood at Crowland, Ely, Lincoln, and Norwich, and there was probably much architectural rivalry between Ely and Peterborough, the former of which possesses probably the most magnificent thirteenth-century architecture in England, besides which supreme efforts were made to go one point further than the next neighbour, who was likewise anticipating the advent of pilgrims.

All this, without doubt, in the case of the Peterborough front resulted in unreasonable haste, from the very commencement of building, which in the present day would amount to a positive scandal.



SOUTH-WEST TRANSEPT FROM CLEAR STORY.

Matters began badly with an imperfect foundation, though forethought and inquiry and a little extra digging would have placed the noble front on a rock—so emblematical of its dedication. Poor and scanty material with small stones and bad jointing, cemented together with a mortar which modern chemical analysis has shown to be lacking in its most important constituent of silica—this, together with the wretched rubble filling to the great piers, from which, when pierced with a tool, the mortar ran in a fluid stream for hours before ceasing, makes regret the more poignant that such a priceless conception as the front should have been carried out in such an unworthy manner.

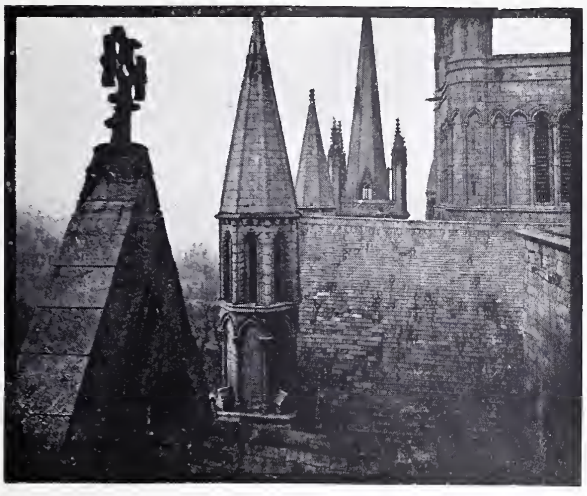
The safety of the foundation having been assured, we hope the front will weather further centuries, to the glory of the genius of its designer and craftsmen, who, no doubt, laboured under stupendous difficulties.

The character and great beauty of the detail and carving may be judged from the selection of photographs which were taken on the scaffold.

There is a pathetic interest connected with the conversion of Peterborough Abbey into a cathedral by Henry VIII., when he dissolved the monasteries ; this he spared and made a cathedral, owing to its being the burial place of his gentle queen, Katha-



THE GREAT ROSE WINDOW AND OTHER DETAILS OF CENTRE GABLE



VIEW FROM SOUTH-WEST TOWER, LOOKING NORTH OVER PORTICO.

rine of Aragon. Mary Queen of Scots was also first interred here, but was subsequently removed to Westminster Abbey, where she now rests.

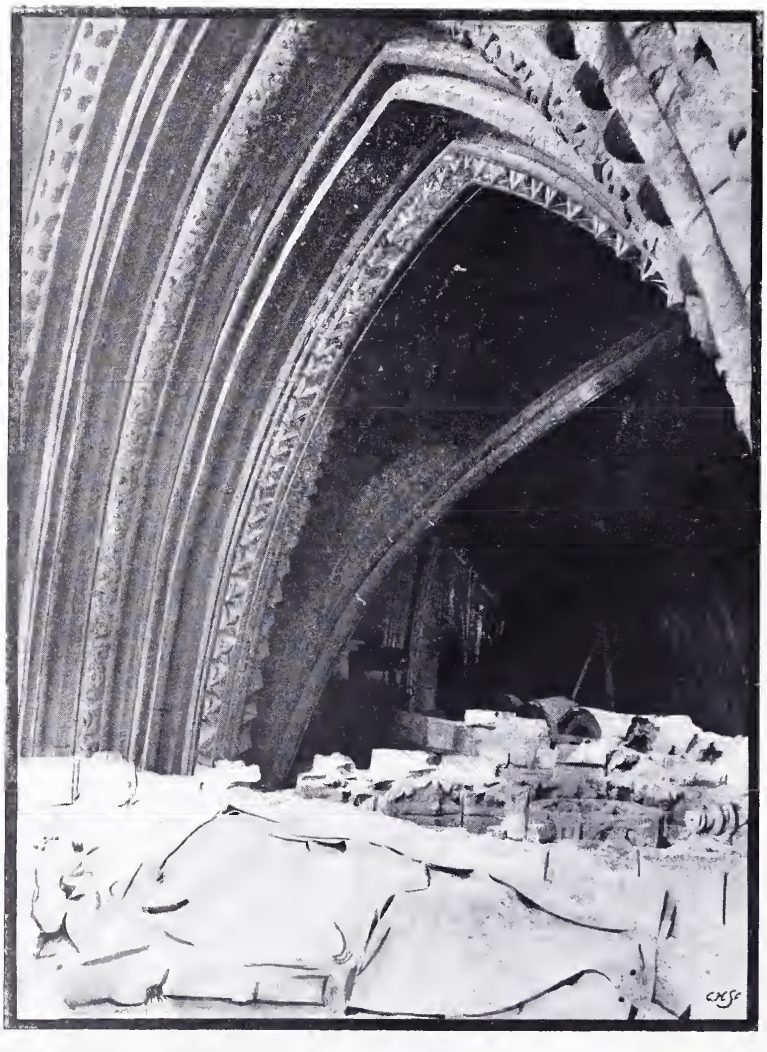
The cathedral from its foundation by Wulfere has, like the Church Militant, suffered much and long; not least under Cromwell, who granted the fabric to the inhabitants, for a place of worship and a workhouse in which to employ the poorer sort in manufactures.

Peterborough is one of the glories of Midland ecclesiastical architecture, and by its west front it is best remembered. The storm of controversy that was aroused by a fear that the beautiful west-front fabric might, in the restoration or reparation, be unduly interfered with, is ample proof of the interest that this beautiful fane excites in the minds of architects and craftsmen. That its original builders should have erected such a great conception in so poor a manner probably renders it unique; for the master builders of past ages invariably paid their great designs the fitting compliment of the sound and lasting construction they deserved.

As we stand in the quaint and typical Market Place in front of the ancient Town Hall over the abbey gateway we see the identical view as seen by our forbears six centuries ago surmounting the monastery gateway, in sublime and uprising glory and beauty the portals of "Peterborough the Proud."

HOW AN AFFLATUS CAME TO THE ATTIC FLOOR: BY BULKELEY CRESWELL.

HIGH aloft in his fourth-floor office in Lincoln's Inn Fields sat Tom Tugg in his shirt-sleeves perched upon a stool, with head bowed and arms spread wide over an immense drawing-board. Although he had been held in this ungainly attitude of mechanical drawing the bulk of twelve hours with but brief and rare intermission, yet, much as a runner in the last lap will find him again the vigorous stride of his outset, he now laboured with freshened energy, which was made expressive of a fevered haste by reason of a whisp of hair that hung dangling between his eyes and gave a sympathetic waggle at each stroke of his active pencil. The small room was dim with tobacco smoke and oppressive with the heat and fumes of the gas jets above his swaying head. Beside him lay his discarded pipe, and beyond was an empty cup and a teapot: the source and sustainer of his protracted



THE GREAT SOUTH-WEST ARCH, SEVEN FEET ABOVE SPRINGING. THE MASONRY ON THE SCAFFOLD IS THAT OF THE NORTH-WEST ARCH UNDER REPAIR.

energies. The hour of midnight loomed; the tireless pencil and the unflagging minutes sped together abreast.

He was alone in the empty house. Far down, indeed, fifty feet below in a corner of the basement, there was sleeping the old woman who had charge of the tenement, but all those layers and nests of offices lying about and below him pressed and packed together, that had teemed with rivalling activities and diverse interests but a few hours since, and would again upon the morrow burst into the crowded life of an ant-hill, were now dark and discarded, and loaded each with a separate silence, as though lying stealthily in wait to catch an echo. Lincoln's Inn bears an air of desertion at the best of times, and now in the hour of approaching midnight, with a thin October mist steaming upon the roadway, the passers-by were so few that Tom could hear far below the dull tapping heels of the passenger come swelling out of the silence for a moment and merge back into it again; while from time to time there would arise the vague throb of a passing vehicle, dim and very far away, which, like an unconscious memory, would lie murmuring in the background of the small rappings and clickings incidental to his labours. This dreamy, monotonous medley of sounds ever recurring at his ear wrought a sort of spell upon him, so that the sense of advancing time became interwoven and identified in the advancing stages of his work; his pencil ticked off the moments; the hours grew only in the growing drawing darkening the paper. Warned by experience of the disaster of this hallucination to one who sleeps in a suburb, he had set his watch out before him for frequent reference.



PETERBOROUGH CATHEDRAL: FISSURE IN NORTH-WEST ARCH OF WEST FRONT PREVIOUS TO REPAIR, 1897.



PETERBOROUGH CATHEDRAL: GREAT FISSURE BEHIND GABLE BEFORE REPAIR, SHOWING VAULT PARTED FROM WALL OF THE FRONT.

Presently the briskness of his movements grew spasmodic, the activity of his hand began to flag and to play about over the paper fastidiously, and soon, with a hurried scrutiny of the sheet, he clapped down his pencil with a ring, and tilted back in his seat with a relaxing sigh of finality. With his hands clasped behind his head and his eyes resting in idle contemplation of his drawing, up to him, from the street below, there came the swelling rumble and jingling of a rushing fire-engine; upon its heels there sped another with a fiercer clangour, and as these sounds faded into the distance he heard twice the hoarse and startling cry of warning. These swelling and vanishing sounds awoke in him a vivid recognition of his own solitude. The steps upon the street came to him and left him; the vehicle upon the road passed him in a poignant disregard; the fire-engine sweeping by carried his imagination away in its tumultuous passage, far afield to scenes of mad activities, of death and ruin. The scene became imaged in his mind; the burnished metal flashing reflections of the gaslight at each street lamp; the vomit and sparks; the struggling battery of hoofs and the track of glowing cinders blackening upon the road; and when the inexorable silence of the night shut again upon him, the strong reaction in which he remembered his own inconsiderable hopes and aspirations brought a sense of loneliness that struck home upon him with such a shock of uneasiness as when the unseen acquaintance sets

hand upon us in the street. It was with an effort that he shook off this weakness and fell to tapping upon the table for company as he reviewed his day's work.

He was a man long inured to the stern battle of existence under the grim bare visage of its unequivocal facts. For long years necessity had



PETERBOROUGH CATHEDRAL : VARIOUS FIGURES OF SAINTS, ROPED AND LABELLED, AWAITING THE REPAIR OF THE NORTH-WEST ARCH, 1897.

perforce claimed his attentive eye, even as the untamed beast holds the eye of his trainer. Never till now had he been able to turn his back upon the merciless monsters of want and failure, ever watchful to submerge him. His best efforts had brought only such scant grist to his mill as should keep it grinding, and now for the first time had he risen above the moil of house-patching and inventory, and was embarked upon a commission for no less than a warehouse of wide proportions. Before him was the principal elevation newly set up from the plans, and as he considered its ample dimensions a glow of confidence and self-satisfaction smothered the weird implications that somehow lurked in the silences that lay behind his rappings. His nervous tension awoke an unreasonably high excitement of success. Soon he was to be no longer a nonentity, but proclaimed upon the public street a man of weight—an established Architect of the great city. Here again wilder thoughts usurped his reflections. He recalled the great names of Architecture and the masterpieces that had established them in history, and turned again to his elevation with a prejudiced eye. It was the first time, perhaps, that he had ever considered Architecture as distinct from the art of building. He had recognised a fine building by its size and its assumptions, and he began to esteem these qualities in his own, which, though guiltless of any intention of design, expressed its purpose and its institution with a frank effectiveness.

Some one in the street was impetuously whistling a cab; it linked him pleasantly with the outside world. Again: "Two whistles; that's for a hansom," he thought, and he glanced at his watch at this suggestion of travel: he had yet half an hour to spare. He rocked gently on his stool in pleasant speculation over his drawings. He swept his eye over the broad front and the wide array of windows, and imaged it standing in bricks and mortar upon the street. He was recalled from these meditations by a sudden uneasy significance of his solitude. It was as though some person had lately moved near him. The whistle again sounded impatiently in the distance, and Tugg, with his stool a-tilt, hearkened for a repetition of its companionable note. Suddenly he brought the legs swiftly and silently to all fours, and listened with parted lips and bated breath, his hands still grasping the table edge.

Far below he could hear faint and intermittent footsteps sounding briskly upon the stairs.

The thing was almost incredible. The house was solely let in offices, and he was alone in his nightly vigils, which were the subject of special provision. A five-year tenant, he knew the noises of the house. He had heard no sound from the street door, yet here were strange feet rapidly ascending. Up to the first floor there was oil-cloth upon the stairs. He could recognise the sharp smack of a hurried footfall growing in



PETERBOROUGH CATHEDRAL : FISSURE IN VAULTING, 1897.

clearness upon these, and as he listened suddenly, without pause, the quickening beat duly took up the hollow knocking note of the naked floor-boards. Tugg slid from his seat and his feet found the floor: his pulses rose. The sounds grew in distinctness. They expressed to his high-strung senses impetuous haste of a definite end. The stranger was hurrying careless of the riotous echoes he awoke, and the listener could distinguish characteristics of the steps in a faint click and intermittent creaking, which, for all his efforts, he quite failed to recognise. He had unconsciously noted the landings in each break of the impetuous steps, and when the sounds fell upon the last flight he stood out upon the floor, his nerves strung high with vague apprehension. How should he be the object of these midnight hastings!

He had short pause for further speculations. The impatient feet led unhesitatingly to his door, and there came a knock that was rather to advertise an arrival than a request of admission, for instantly following upon it the handle of the door was turned from without and there slipped in, like a harlequin through a panel, a little fellow who in a breath slammed the door, spun dexterously upon his toe, clapped his hat on one side, and struck an impudent, rakish pose, with his back on his entrance, his arms a-kimbo, and his legs straddled widely.

"Here we are!" said the mannikin; and he winked with a jerk of his head in a very pert and delightful manner.

At this apparition Tugg's apprehensions, strange to say, vanished, and his astonishment became at once subservient to the irresistible fascination and charm of the stranger's presence. Though he had never set eyes on this person before, there was yet an intimate and very gratifying familiarity about him; and he entered at once into Tugg's easy confidence and esteem with the self-same abruptness and assurance with which he had entered his room. The visitor, who stood no more than four feet from shoe-heel to the tip of his head gear, was a dapper, paunchy little man, with a jolly but somewhat coarse face, which was now fading back to its normal crimson after the empurpling process of skipping up eight flights of stairs. But what chiefly prepossessed him with Tugg was his attire. He was tricked out from top to toe in a tawdry nondescript costume of mediaeval origin. Upon the red wisps of hair that framed his plum-coloured cheeks appeared an imposing headpiece consisting in a bishop's mitre (worn back part before, and tilted to one side with an air of independence) graced with the characteristic red cord and tassels of a cardinal's hat. His fat neck vanished behind a Cromwellian collar worn over a crumpled blue silk *capolita*. This was partly thrown aside to show a greatly misfitting shirt of chain mail belonging to the armour of the Knights Templar, which was strapped about his round middle with a baldric of white satin sewn over with glass and crystals, and stood out ridiculously all round over huge, bulging, green silk trunks, stuffed, and slashed with crimson. His legs were clothed in tight Georgian trousers of brown cloth tied at the ankle above striped socks, and, as a terminal, his feet were shod with monastic sandals of an extremely archaic type, which were incongruously bound and cross gartered up to his knee with yellow ribbons. At his side, attached to his baldric with a piece of string, there depended a Roman sword, and a Jacobean horse pistol and a Greek strygil were at his waist. He wore white kid gloves much soiled. Tugg was enthralled with admiration at the grace and brilliancy of this costume, and his eyes brightened as he stared speechless.

"Well, here we are!" said his visitor again; and he laughed, gave a skip, cut twice, and landed solidly on his feet in the neatest and most elegant manner imaginable.

"But who—who are you?" asked Tugg.

"Who am I? Don't you know me?" The little man laughed roundly, looking full upon his host, and then whipped a card from his belt and slapped it on the table with a flourish and a bow.

Tugg picked it up and read in large inspiring characters of florid design this inscription: "THOMAS TUGG, HIS ART."

"Sit down and make yourself comfortable, Tugg," said his Art, breaking in on his astonishment, and pushing him to his seat.

"You say you are Art?" said Tugg, stupefied.

"*Your* Art," corrected the little man, "*your* Art!" he bowed with an engaging swagger. "Come, don't you like me?" and he turned him about as in a minuet; danced a measure of two; and strutted in his crumpled and tarnished finery with an air of extremest elegance and grace.

"Oh, sir," cried Tugg with enthusiasm, "I like you immensely—but why *my* Art?"

"It is decreed that I shall appear to each according to his ideals."

Then after a pause, in answer to his host's vacuous stare, he continued: "Attend, and you shall understand. Watch."

His Art stepped to the centre of the room, and then suddenly, in a flash, there stood for a moment in his stead a tall hooded monk, his luminous sunken eyes bent upon a crucifix, the lids in the act of closing with the bowing of his head. Beyond him shadowy cloisters hung like a cloud, and it was as though a choir sang in the distance.

Tugg sat with blinking eyes and parted lips ; the vision lingered in his mind's eye like an image shown by a flash of lightning across the night. His Art was laughing at him roundly again.

"To others I appear like this," Tugg heard him say.

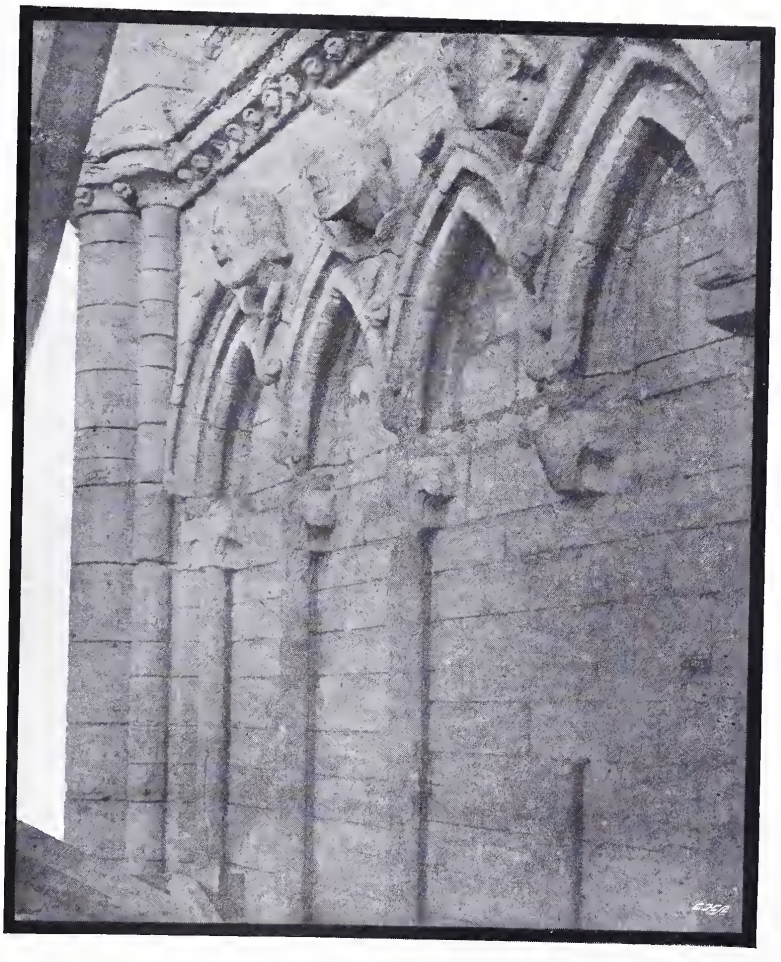
As the words fell there was the vision of the shell-like white and pink of palpitating flesh ; a radiant woman stood meekly as Eve was, her bosom swelling with her breath ; she was gone. It was like the flash of a mechanical lantern-slide. His Art was laughing again with a contagiously jocular note.

"Don't," cried Tugg, finding his voice—"don't do that again."

"And to a few, a very few, like this." The inexorable voice fell away in an accent of tenderness.

The wall opposite melted into a glow of light that seemed to hold the mingled glories of the rising and the setting sun ; vague shifting harmonies of throstle, watercourse, and insect hummings were present, streaming rich and full, and borne as upon the first cool, fragrant, rustling breath of the dawn — God's daily blessing on the wide unsullied wilderness:—and there was mystically blended with the vision all the moving significance of sunshine and of cloud ; of patient mountain ; of contented stream and steadfast crag ; of bud and nestling and all Nature's young ; while over all there reigned the sweetness of a great longing near attainment.

Tom Tugg slipped forward in his seat, his heart rose in his throat, and there was nothing but his Art strutting again before him with a volley of knowing winks, and an indulgent laugh that Tugg must join from pure infection of hilarity.



PETERBOROUGH CATHEDRAL : NORTH-WEST TOWER : ARCADING BENEATH PARAPETS.

"Come," said his Art, "I see we are to be friends ; shake hands, Tugg, and tell me what is all this we have here."

"It's a warehouse," said the architect, "and a rattling good one. Here are plans. Look at the floor space and the light I've got! Fireproof floors all of 'em."

"So so," said his Art, "that's as it should be, no doubt ; but people won't come and measure your floors. Think of your elevation, Tugg, my boy. Give 'em something to stare at. They won't glance twice at that ; it looks like a warehouse. Smart it up, Tugg, and make it pretty ;" and he fetched him a slap on the back in a manner that was at once hearty and extremely flattering.

"But that will cost money."

"Take it out of your fireproof floor, then ; it's only a fad ; let 'em see that Tom Tugg is as good as another. If you want to make a noise in the world, why, I'm here to see you through." And on that he laughed a laugh of careless jollity that was irresistible.

The visitor's arguments were so flattering to his vanity that Tugg soon withdrew his objections and followed all the dictates of his Art. He pulled some trade catalogues from their shelves, and from one he had soon selected a handsome terra-cotta Gothic coping with crockets of which he made a lavish use, while from another he culled a cresting of cast iron, very rich and fine, which he fixed all along the ridge of the roof and set up round the edge of the window sills. These he enlarged for the purpose. He reduced and varied the size of the windows, recessed them in a panel, and set them round with embossed terra-cotta tiles : the whole effect very rich and beautiful, like pretty fire-

places a-row. Below the windows of each floor he put a couple of projecting string-courses of stone, and the brick walling between these he gouged with vertical grooves close together, a neat full stop top and bottom of each groove. A similar decoration broke out like an erysipelas on each side of the doorway. As Tugg completed this last finishing touch he was conscious of a clock striking faintly somewhere far in the distance. He glanced at his watch, and groaned humorously, "Half-past one —another night on the table."

To his surprise there came no remark. He looked up, and then, with staring eyes, all round the small bare room to detect a possible hiding-place; for his visitor had vanished from his side. "Have I been dreaming?" thought Tugg, but the indubitable fact of the florid design before him denied him this explanation. As he regarded it his wonder was lost in delight, and a glow of pleasure mounted to his pale, tired face.

"Ah!" he exclaimed at last, "*Now* I am an Artist!"



WHITGIFT'S HOSPITAL: THE CHAPEL.

WHITGIFT'S HOSPITAL, CROYDON: BY GEORGE CLINCH, F.G.S.

A VISITOR to Croydon passing through North End or George Street would hardly fail to notice an old-fashioned brick structure of two stories standing at the point where those two important thoroughfares meet. From the main entrance on the North End side he may have peeped through the low archway into the green quadrangle, with its flowers growing fresh and sweet in an atmosphere of comparative quietude, strongly contrasting with the bustle and noise of the streets close by. This is the Hospital of the Holy Trinity, founded at the latter end of the sixteenth century by Archbishop Whitgift, and usually known as the Whitgift's Hospital.

The hospital buildings stand so unobtrusively at the side of the busy streets, and have become so much dwarfed by contrast with newer and more showy architectural piles, that it was not until there seemed to be a prospect of the old hospital being cleared away to provide space for wider roads and a more convenient curve for tram-lines that the inhabitants of Croydon appear to have been awakened to the fact that they have in the very heart of their town an interesting building which, as a worthy monument of the piety of Archbishop Whitgift, and as an institution 300 years old, is well worthy of being preserved intact for the benefit of future generations.

The apartments for the brethren and sisters are situated on the four sides of the quadrangle, with the doorways entering from the court-yard. On entering the hospital from North End, one passes under a kind of low archway. Above this is what was once the Treasury, or Muniment-room. Immediately opposite, on the other side of the quadrangle, are the Warden's apartments, and the large, handsome room, called the Audience Chamber. To the right is the Chapel; to the left is the Hall, or Common room, now converted into a reading-room. There is something about the arrangement of the hospital which suggests a strong resemblance to the collegiate establishments of the Middle Ages, and it is interesting



WHITGIFT'S HOSPITAL THE LIBRARY.



WHITGIFT'S HOSPITAL: THE QUADRANGLE, SHOWING THE WARDEN'S APARTMENTS.

to note that in Abbot's Hospital at Guildford, and Sackville College at East Grinstead, we get similar plans and survivals of the mediaeval idea of which St. Cross Hospital, Winchester, is such an excellent type. As a matter of fact, whilst the chief details of the architecture belong to the period of the Renaissance, the general spirit of the building is essentially Gothic. Traces of Gothic influence are to be found not only in the plan, but also in the interesting east window of the chapel inscribed

Eboracensis hanc fenestra fieri fecit, 1597,

and in the depressed arches over the main entrance, and the entrance to the Warden's apartments. In strong contrast with these are the Renaissance work above the main entrance, inscribed by direction of the founder—

Qui dat pauperi non indigebit,

and the carved woodwork, particularly that around the fire-place in the Audience Chamber, an apartment which is now used as the Governors' Board Room.

The Chapel is in many respects the most interesting part of the hospital. It still retains its massive oak benches, without backs, but furnished with bench-ends nearly 6 ft. in height. At the east end is a very remarkable arrangement, due to the limited space, and apparently part of the original design. What serves as the Chaplain's prayer-desk at the week-day services is capable of being so rearranged as to form a Communion-table or altar, at such times as it may be needed when Holy Communion is celebrated. The Warden's prayer-desk is placed at a somewhat lower level on the north side of the Chaplain's desk. There are one or two curious pictures hanging upon the walls of the chapel. One is a contemporary portrait of the founder—Archbishop Whitgift—whilst another is the portrait of a lady of a somewhat later period.

The Audience Chamber or Board Room is a handsome but insufficiently lighted apartment, panelled with oak, and furnished with a fine oaken table of dark colour. In this room is now kept the treasure-chest which was formerly kept over the entrance, and to which Whitgift's statutes refer as follows: "I doe ordeine, that in the saide roome shalbe one cheste withe three lockes and keyes of severall wardes and fashions; one keye whereof to be kepte by the warderne, another by the saide schoolemaster, and the third by the auncienteste brother, so he be able to goe and walke abroade, or ells the next in auncientye that is able; in whiche cheste shalbe kepte the comon seale, one coppy of theis ordinaunces, and suche stocke of money as yearlye remaininge after all allowaunces shalbe reservid for reparations and for other necessarye disbursments."



MAZER BELONGING TO WHITGIFT'S HOSPITAL.

The chest contains several of the account books, admission registers, and other important and valuable possessions of the hospital. These include Queen Elizabeth's original grant to the founder and the Archbishop's deed of endowment, purchase deeds, leases, licences, and plate, including an interesting mazer mounted in silver gilt, and a handsome silver-gilt bowl. In the Audience Chamber are also preserved three wooden drinking-bowls, probably of lime or sycamore wood, bearing the following several inscriptions:—

(1) Thirst satisfied cease,
What Sirra hold your pease.
(2) Comfort the comfortless.
(3) Forget not thy beginning,
Remember thy end.

Among the other remarkable contents of this room are a copy of the "treacle" Bible, and the sign of the Old Swan Inn painted in oil colours with a skill not often found in works of this class.

Perhaps the chief thing that strikes the visitor to this old institution is the sense of peacefulness and repose which pervades the whole place. The buildings, although well constructed and amply sufficient for the purpose for which they were intended by their founder, are singularly unpretentious, and, in spite of certain necessary restorations in the early part of the century, the hospital is a practically perfect example of the architecture of the latter end of Queen Elizabeth's reign. This fact, and sentiments of gratitude to Whitgift, who has been truly called Croydon's greatest benefactor, should surely be sufficient to protect it from any mutilation arising from schemes of street improvement which present-day needs might seem to warrant.

A FRIEZE AND A FOUNTAIN IN THE PARIS EXHIBITION.

THE architectural pottery at the Paris Exhibition included two works which might fairly be described as master-works, though exception might be taken to a few details in each. These were the fountain made at the Sèvres manufactory, which was in the grounds between the Petit Palais and the Porte Monumentale, and the frieze to the Grand Palais on the façade towards the Avenue d'Antin. The first was made of an unglazed ware, the colours employed being pale turquoise-blue and cream, varied by a pale biscuit-brown and a delicate green-grey. There was a central basin with six others surrounding it. Between these latter, which were much smaller, were still smaller raised tanks with jets rising from them. The basins were supported on pillars and had a flatly-curved section, being decorated on the external face with arum lilies in groups of five. The oval tanks between the basins were edged with shells, and the spaces between filled with water lilies and leaves, while tortoises appeared here and there and shells again on the outer mouldings. From every basin rose vase shapes with ribs, and fishes' mouths between, from the top of which water spouted. The central pier was surrounded by six pillars supporting the basin, which was scalloped; between these were fishes with their tails erect; above were eight scallop-shells of two sizes, and a column upon which were dancing maidens in relief—a very graceful piece of design and modelling. Of this shaft a replica was shown in the Sèvres exhibit in the galleries. Higher still was another smaller basin also scalloped, on which the decorative lilies were grouped in two groups of three each to each scallop. On the lower basin there were three groups of three each, alternating with smaller single flowers. The modelling was naturalistic throughout, and the colour was much spotted about as if by accident, but the grace of outline and general design was incontestable.

The frieze of the Grand Palais, also made at Sèvres from the designs of M. J. Blanc, is glazed, modelled in high relief, and coloured very completely. It runs above the windows, beneath the arcade on each side of the door of entrance into the beautiful oval vestibule, towards which the figures face. On the right is the chariot of Art followed by groups of Renaissance painters, sculptors, and architects, among whom are their great patrons, and the standards of the nations to which they belonged. The background of varied blue-green in blocks is partly filled up with silhouettes of fine buildings of different periods—here one sees the Leaning Tower of Pisa, the Ducal Palace of Venice, Brunelleschi's dome, and that of S. Peter's, Versailles, and other French buildings down to Garnier's Grand Opéra, while numerous pieces of sculpture and plans of buildings denote the designers who produced them.

The frieze to the left shows similarly the productions of antiquity, commencing with tattooing, and following on with Egypt, Assyria and Persia, Judaea, Greece and Rome, the Lower Empire, Byzantium, and Gothic France led by Faith, typified by a white-winged angel holding a cross and leading S. Louis' horse to the Crusades, where the discovery of antique fragments among the ruins of buildings hints at the coming change. Here many of the figures also carry objects which denote their crafts, and many buildings break up the background. Notre Dame is plainly seen, and so is S. Sophia at Constantinople, the Colosseum and other buildings of Imperial Rome, the Athenian Acropolis, Assyrian palaces and Egyptian pyramids, obelisks, and temples, while behind S. Louis rise the walls of Damietta. The Egyptian and Assyrian kings are in their chariots, and Athens has a still more important one round which children play, which contains the chryselephantine statue of Athene made by Phidias, and is drawn by centaurs who blow trumpets and play the lyre. The most pretentious chariot is, however, that of Art on the other side, a very flamboyant and rather meretricious Art, whose figure is surrounded by a large nimbus with rays, relieving the winged female figure who flies behind and crowns her with bay, and her semi-nude figure draped in blue over the lower part of her body, supplemented by an ample pallium which flies behind and around her, encircling in its folds a nude boy. In front of the chariot sits a nude woman with purple pallium. It is drawn by white horses and accompanied by maidens and winged genii bearing torches.

The arrangement, which has evidently been carefully thought out, suggests an interesting thought—that we in modern times are as far from real art as they were in the earliest periods of history. The ancient peoples are led by the Christian king, S. Louis, who himself is led by Faith. The more modern follow an "Art" which concerns itself with display and pomp.

It may be objected to M. Blanc's frieze that the high relief and the colour are not aesthetically appropriate to each other, and there is force in the objection; but none the less, seen in the clear light of a Parisian summer, beneath the shadowing of the colonnade, it is an impressive work.

S. S. G.



CAMBERLEY CATHOLIC CHURCH, SURREY :
C. H. B. QUENNELL, ARCHITECT.

CURRENT ARCHITECTURE.

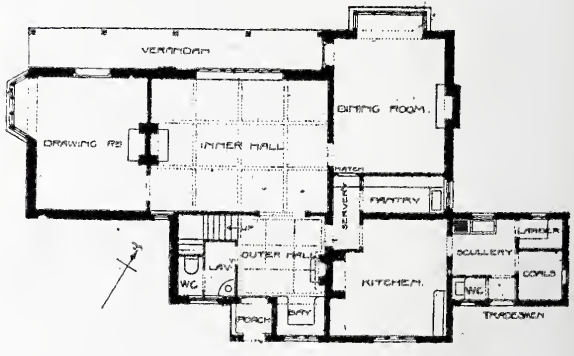
CAMBERLEY CATHOLIC CHURCH, SURREY.—It is intended to erect this church in the main London Road near the entrance to the Staff College. The seating accommodation is for 364, including the western gallery. The plan explains the view of interior. As to materials, the brick-work, where so shown, is in T.L.B. red facings with panelled wood dado all round church. The roof is ceiled in plaster, and Mr. Paul Woodroffe is responsible for the decorations and glass. Externally the elevations are very simply treated; the walls faced with T.L.B. red facings, all detail being in brick; windows in wrought iron; roof covered with red tiles and oak shingles to a bell turret. The lowest estimate received was from Mr. E. C. Hughes, builder, of Wokingham, for 3,100*l.*, which included ventilation and heating, pulpit, wood screen, panelled dado, &c., but not for internal decoration or seating.

C. H. B. QUENNELL.

* * * * *

HOUSE AT REIGATE.—This house has recently been erected in the Croydon Road, Reigate. The leading feature in the plan is a large inner hall, suitable for receptions, &c. In addition to the accommodation shown on the ground floor, five bedrooms, a bath room, &c., and linen-room are provided on the first floor, and two bedrooms, box, and cistern room on the second floor. The exterior is "rough-cast," with tile hanging and tile roofs, with the exception of the front gable, which is half-timber work. The inner hall is panelled in pine, and ornamental lead glazing has been provided throughout. The builders were Messrs. Nightingale & Sons, of Reigate.

T. PHILLIPS FIGGIS.



PLAN OF HOUSE AT REIGATE.



HOUSE AT REIGATE : T. PHILLIPS FIGGIS, ARCHITECT.



HOUSE FOR MR. GEORGE BULLOCK, OYSTER BAY, LONG ISLAND, NEW YORK: RENWICK, ASPINWALL, AND OWEN, ARCHITECTS.



THE DINING-ROOM: HOUSE FOR MR. GEORGE BULLOCK. RENWICK, ASPINWALL, AND OWEN, ARCHITECTS.

THE CASE OF S. MARTIN'S-IN-THE FIELDS.

No excuse is needed for addressing our readers again upon the subject of the last proposal for interfering with the church of S. Martin-in-the-Fields, for it is admittedly one of the finest architectural buildings in London, and it stands in a quite exceptionally commanding situation.

Just now there is an epidemic of improvements in the metropolis, which all seem to demand the demolition or artistic degradation of some notable piece of architecture. We have already called attention to the vandalism at the Tower, and next month we shall have something about the proposed destructive changes to London Bridge.

It must be borne in mind that human nature is prone to accept what it can get for nothing, and not infrequently, when an improvement is contemplated, we find that some public property is to be utilised simply because it can be had for nothing, and it is not improbable that if the present scheme for altering the west front of S. Martin's Church should unfortunately be carried out, at a future date it will be pointed out that the pavement of Duncannon Street is wider where the steps come than it is against the churchyard, and therefore that the churchyard must be set back.

An interesting engraving dated 1738 (of which the accompanying print is a facsimile) shows the whole church, including the west porch with its steps, standing on one level, and posts at intervals to protect the whole area from traffic.

In Allen's "History of London," a print dated 1810 shows the steps with the additional flight on the west side as now existing, but at that time Duncannon Street was not made. The alteration undoubtedly had as its object the improvement of the gradient, but this was the first alteration to the general aspect of the building, and, as far as the building was concerned, an unfortunate one.

At a later date Duncannon Street was formed, which again was to the disadvantage of the church.

The present proposal has as its object to widen the street between S. Martin's Church and the National Gallery, and to attain this object it is proposed to do away with the landing on the west and south sides of the portico, which represents the original level of the churchyard, and to continue the flight of steps which rises from the landing down to the street level, thus increasing the pavement by the amount of the landing—*i.e.*, by 5 feet on the west side and 10 feet on the south.

To begin with, it is not clear why because it is proposed to do away with the landing on the west side it should also be proposed to do away with it on the south side, for at present the lower flight of steps on the south side starts in a line with the wall of the churchyard, and if the steps are set back 10 feet at this point, it will mean that the north pavement of Duncannon Street will be 10 feet wider opposite the steps than it is anywhere else, and, as we said to start with, the suggestion will certainly be made in the future that the churchyard should be cut back 10 feet.

One of the reasons given for the proposed alteration is, we believe, that the steps are dangerous; but surely a flight of seven steps with a landing, and then another flight of six steps, is less dangerous than a continuous flight of thirteen.

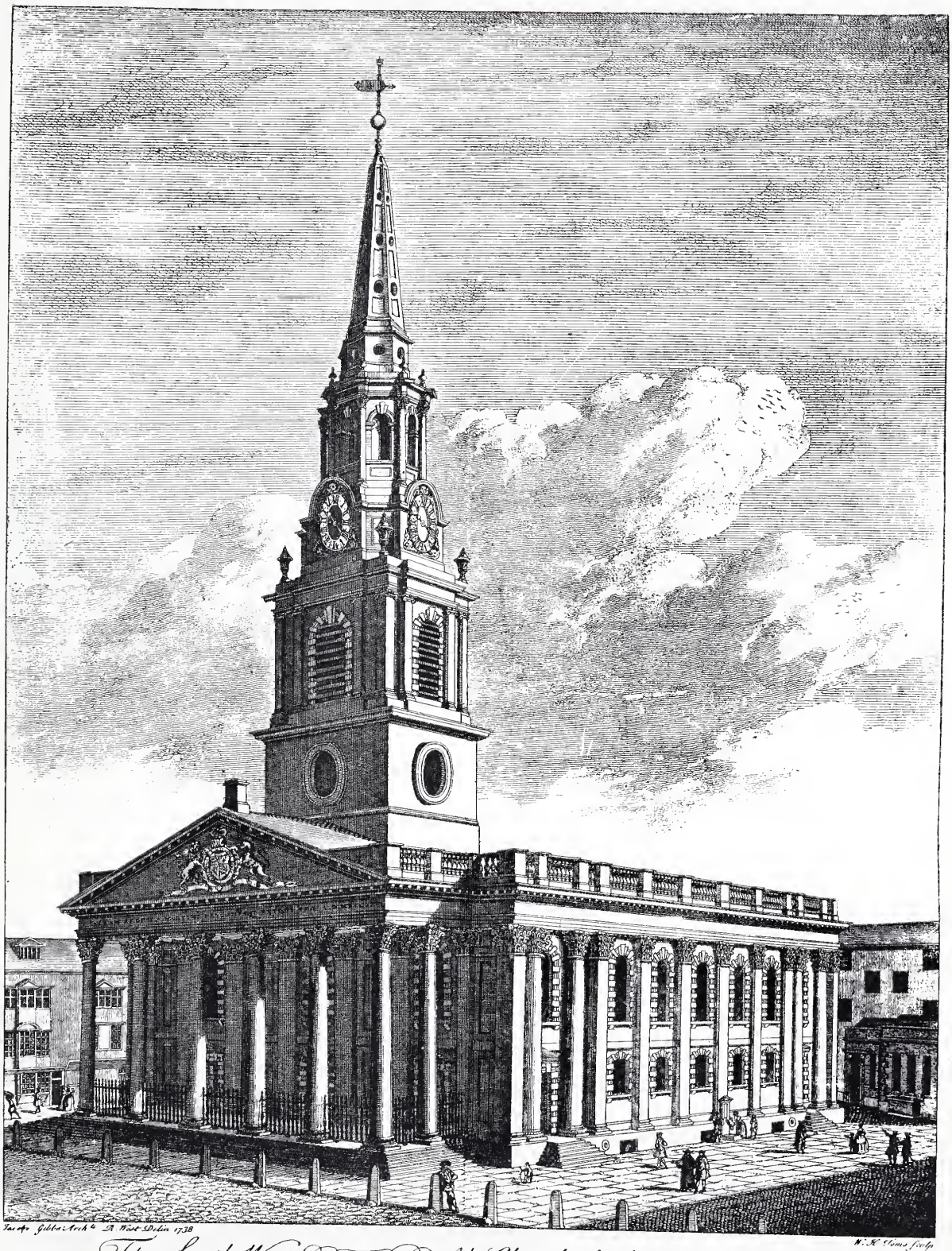
A good point was made in a letter which appeared in the "Times," which is that the present arrangement of the street, if properly used, is not unsatisfactory, for the street widens out considerably on the north of the Church; and if the police insisted that all the omnibuses which come down S. Martin's Lane should stop in this recess, the street would be left clear for the general traffic, and still further, if they made it a rule for heavy traffic to skid their wheels in the wide part of the street before coming to the Church, the street would then be amply wide enough.

We trust that public opinion will be strong enough to convince the authorities that if they wish to widen the street, it cannot be done at the expense of this noble and characteristic building. They could perfectly well make a scheme for widening it on the other side, but they know that the authorities of the National Gallery would not be so amenable as the Church authorities.

While on the subject of this Church we cannot refrain from expressing our regret that it has been thought wise to substitute stained glass in the windows for the old rectangular crown-glass panes, and the church suffers each time a fresh window is altered in this way. The loss of light inside the building is a misfortune, and the loss of the brilliancy of the crown glass detracts seriously from the beauty of the exterior.

The whole expression of the human countenance is completely altered by the alteration of any one of the features, although the alteration may perhaps be very slight; and so it is with buildings, for even this alteration to the windows, which many may think unimportant, makes a considerable change in the appearance of the interior.

Besides the proposed alteration to the steps of this Church already described, it is, we believe, intended to alter the proportion of the steps themselves, and it cannot be too strongly insisted upon that these kind of alterations affect the general aspect of the whole building and whittle away its beauty.



Jas. Ap. Gibbs Archt. R. West Delin. 1738

W. H. Toms Sculp.

The South West PROSPECT of the Church of St. Martin in the Fields

THE FORUM OF TO-DAY: ADDITIONAL NOTE.

THE summer excavations in 1899 brought to light what was at first thought to be the tomb of Romulus. The lapis niger disclosed recalled ancient traditions to that effect, but a piece of it was polished and proved to be very beautiful



A VESTAL: EXCAVATIONS IN THE TEMPLE OF THE VESTALS. 1900.



TORSO (? JUNO) DISCOVERED IN A DRAIN IN THE FORUM. 1900.

the heads are portraits, and the dress and headdress of much interest.

MAUD BRETTINGHAM.

African marble. An awning now covers this spot to protect the most wonderful find of recent excavations—a triangular slab with a Latin inscription in Etruscan characters. It is of the period of the Kings, and refers to sacrifices, probably human, as a secret passage led to this spot from the Mamertine Prison. It is below the present level of the Forum, and in order to see it a workman brings a candle which throws a faint light on the weird Etruscan tracings.

Another photo shows a marble torso discovered in a drain in the Forum, and attributed to Juno. The third photo is taken in the House of the Vestals. The statue of the Vestal shown is one of several dating from the latter days of the Sacred Institution, when statuary as an art was decaying, but



AWNING OVER SUPPOSED TOMB OF ROMULUS IN THE FORUM. 1900.

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